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Vol. XX | FALL 1987 ISSN 0014-7001

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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About the Cover: Richard Meier and Associates were chosen as the designers for the renovation of Cathedral Square in Ulm, Germany. The design was to be a sensible and sympathetic integration of a new Exhibition-Assembly building and landscaping objects with the existing texture of the Square while at the same time creating a 20th century architectural composition. They envisioned the Square as two inter-related spaces: One as the main space which acts as a secular foyer to the sacred space of the Cathedral; the other as a public space around the perimeter of the Square by the addition of a double row of sycamore trees. The trees echo the gently curved shape of the Exhibition-Assembly building and this created space relates in function and scale to the surrounding buildings.

The central zone of the Square relates directly to the Cathedral front. It is the spatial "secular" response to the "sacred" space of the Cathedral. The main square is kept free from space dividing elements: Fountains, trees and benches are located at the edges; thus, the central zone emphasizes the dynamic height and width of the Cathedral while the periphery expresses a more human scale. The inter-relation of these two spaces is seen in the paving pattern which is based on the Cathedral. Photo ©1986 Wolfgang Hoyt/Esto

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Notes & Comments

A Panel Invitation from The American Institute of Architects

Every IFRAA member would have been proud of our participation in the National AIA Conference June 20th in Orlando, Florida. President *Lawrence Cook* moderated our panel which chose to address: "Religious Architecture: Exploring Ways of Creating Sacred Space." Speakers on specific projects were *Karl Berg*, Hoover, Berg and Desmond, Denver, Colorado, and this year's IFRAA Honor Award winner for Light of the World Catholic Church, Littleton, Colorado; *Nicholas D. Davis*, Professor of Architecture, Auburn University, Auburn, Alabama, Loachapoka United Methodist Church; *George Hartman*, Hartman-Cox Architects, Washington, D.C., Immanuel Presbyterian Church, McLean, Virginia; *Frank Kacmarcik*, liturgical consultant and recipient of a special AIA '87 award, Collegeville, Minnesota.

The room was filled with an enthusiastic audience full of questions, and everyone left feeling that our organization, with its emphasis on improving the design of religious buildings, has a special contribution to make to AIA.

Altar Pieces/Altered Statements

What qualifies a work of art to be in a place of worship? This controversial question, which faced the congregation of St. Peter's Lutheran Church, New York City concerning the use of a Willem De Kooning triptych behind the altar, served as the focus for a series of lectures with discussions at the Church of St. Luke in the Fields and Union Theological Seminary. "Spirituality in the Abstractions of the Transcendentalist Group" was given by Helen Woodall, Co-curator of an exhibition, "Sacred Images in Secular Art," at the Whitney Museum; "Is Beauty Holy? Is Ugliness Sinful?" by James Carse, Professor of History and Literature at New York University; and "A Reading of the De Kooning Triptych" by John Cook, Professor of Religion and Arts, Yale University. An art exhibit supporting the triptych was held by contemporary artists at the Seminary and a symposium on the "Moral Rights of Artists Under the Laws of God and Man" was led by John Carlin, curator of exhibitions at the Whitney Museum and art historian.

A Personal Report: Constance G. Mitchell, AIA

"Worship Space That Works" was the theme of a recent three day conference in Chapel Hill, North Carolina sponsored by IFRAA, the Duke Endowment, and the Divinity School of Duke University.

With the goal of bringing clarity to why liturgical arts are created and based on historical and theological understandings, the program got under way with an after dinner lecture by Dr. Perry Thomas, artist and clergyman, who defined the relationship between ministry and environment as an enabler of worship.

Monday's four lectures were given by Dr. Geoffrey Wainwright, Professor of Systematic Theology, and Dr. Grady Hardin, Visiting Professor of Worship and Preaching, both of Duke Divinity School. Dr. Wainwright focused his reflections on the theological understandings of "Why We Do What We Do." After defining "worship" and "church," he developed an explanation of the Hebrew "dabar" for "Word," translated as a powerful event. He expanded the limited notion of word to include images, mosaics, stained glass, objects such as bread, wine, water, gesture (standing, sitting, procession, gathering), music (not only song but witness), silence, thoughts, and finally deeds (what happens after worship).

Because I come from a non-Protestant tradition, I was impressed by the universality of this description of the art of worship. It also touched my personal understanding of "The Word was made flesh and dwelt among us," bringing to my mind a marvelous sense of the continuity of the church as the body of Christ by our ritual act of worship repeated throughout the centuries. In a mystical way it is we who enflesh the Word."

It was from this very point that Dr. Hardin proceeded to illustrate "how we do what we do. He spoke from his pastoral experiences describing the movement associated

Continued on page 4

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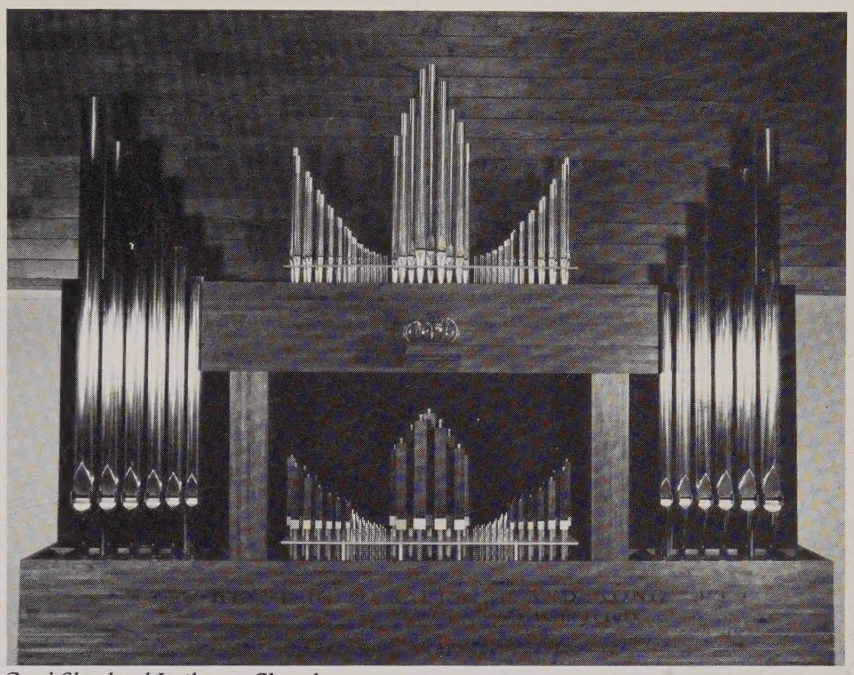

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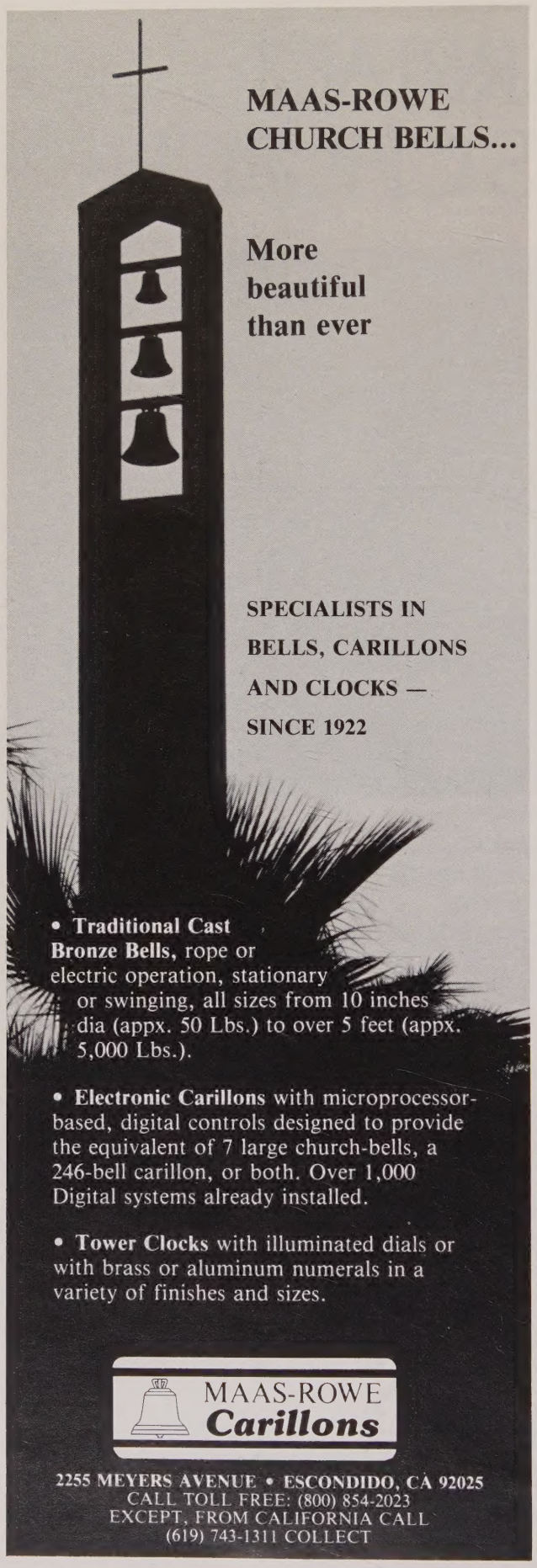
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Notes & Comments

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with ministering the sacraments and the worship space itself as beginning wherever the first worshiper meets another—the parking lot. He saw the process of gathering as part of the service. I was stunned by and yet agreed with his observation that our worship today is caught in time just beyond Good Friday and not yet to the time of the Resurrection. The truth of this is evident in much of our religious art. He spoke eloquently of the need for our buildings to proclaim new life.

On the second evening we were treated to an historical slide show of church architecture from its domestic origins to the churches of post World War II Germany by Dr. William Willimon. On the final day, after devotions led by Bishop Kenneth Goodson, we were invited to attend two of four interest groups. The topics were on architects and planning, the choir and choir, placement, liturgical dance, drama and art, and the place of preaching and the pulpit.

I came away from the conference with a clearer sense of the importance and flow of the significant acts of liturgy and with a stirring of inspiration within me. Fittingly, Dr. Hardin had concluded with a creator's prayer: "Lord, give us the inspiration to create in our world a new Eden." These three days were surely an Eden that nurtured those who would create Worship Space That Works.

Moveable Feasts

The Washington, D.C. Region

IFRAA member Stanley Hallet, formerly with the University of Utah, has accepted a position as Associate Dean and Chair of the Department of Architecture and Planning at The Catholic University of Washington, D.C. One of his first projects was to plan a series of programs for Washington area architects, artists and clergy. Fifty people attended an introductory reception and discussion of "Place and Space—Contemplation and Ritual." In addition to a celebrative Le Corbusier exhibit, "The First Hundred Years," there was an exhibit of faculty and student work. Readers may remember Professor Hallet's two-part article, "A Design Studio in Religious Architecture," in the Spring and Fall, 1985 issues of *Faith and Form*. We congratulate him on his new appointment and are grateful for his enthusiasm for religion and the arts.

The Northeast Region

IFRAA's cooperative venture with "Build Boston," a project of the Boston Society of Architects, was so successful in 1986 that plans are underway for a second program Wednesday, November 18. The subject for discussion will be "The Design of Liturgical Space" with the morning devoted to "An Historical Perspective" and the afternoon to "Conflicts and Strategies in the 1980's." The newly formed committee consists of Charles Clutz, AIA, Charles A. King, AIA, James H. Crissman, FAIA, Cecilia Kausel, Christie Shelburne and Lois Regestein. Terry Eason is the New England Regional Chairman. Inquiries can be made to the national IFRAA office.

An Ecumenical Celebration in Milwaukee

The local chapter of IFRAA was recently asked to present a workshop at an ecumenical conference whose theme was "God

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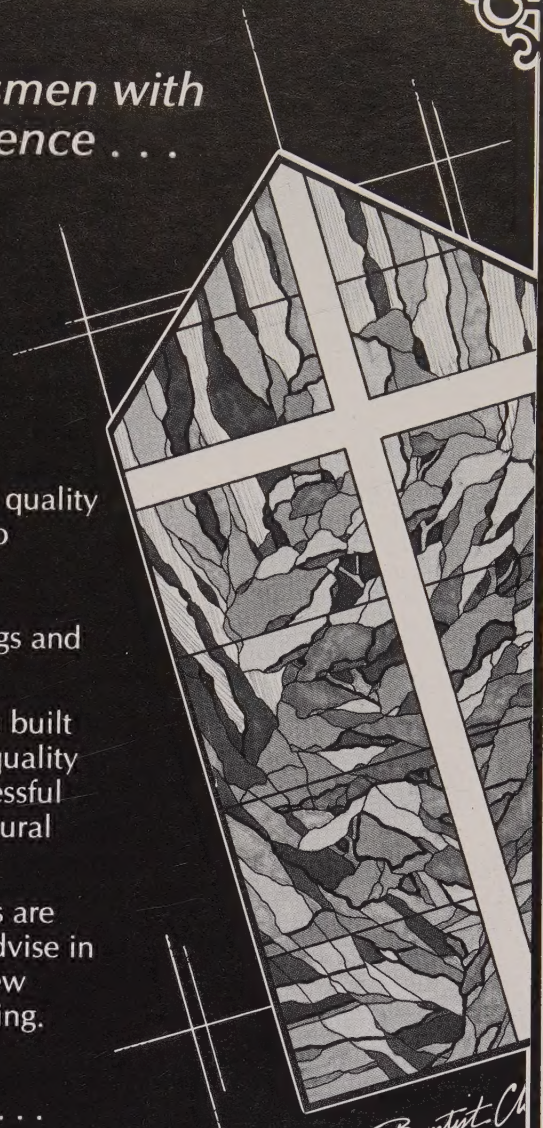

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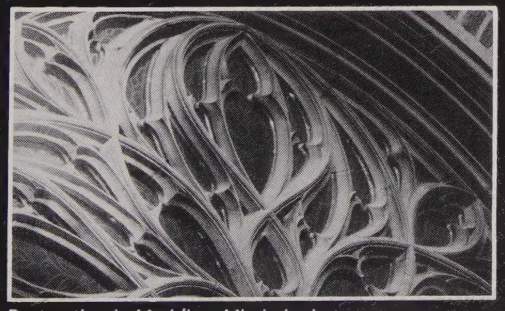
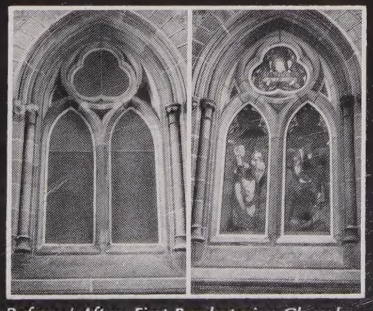
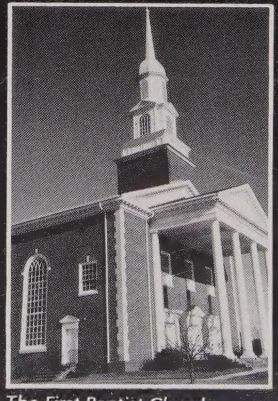


Restoration in Meridian, Mississippi



Before | After: First Presbyterian Church, Philadelphia, Pennsylvania



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Notes & Comments

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With Us!" Rev. Richard W. Patt, Sherman Park Lutheran Church, and Jim Daniel, consultant for The Studios of Potente, Kenosha, convened the panel around the subject, "Religious Architecture as a Reflection of the Incarnation." The workshop was presented twice to good audiences and was well received. Rev. Patt commented that articles in *Faith and Form* by Ronald Goetz and Bishop Chrysostomos were helpful in preparing for the panel presentation.

IFRAA on the West Coast

A workshop, awards display, and a regional IFRAA program were presented on August 5th in conjunction with the Pacific School of Religion's Summer Arts Week. Jane Dillenberger gave a lecture on "Great Church Art in America Today" and IFRAA's National '86 Awards for excellence in design were discussed. The afternoon panel concentrated on "The Spirit of Renovation" with Mary Lou Lucey (St. Boniface), Frank Portman (San Jose Mission) and Michael Loring (St. Joseph's Cathedral, San Jose) describing their particular projects. Frank L. Mighetto, Director of IFRAA's Pacific Region, served as moderator.

A Difficult Decision

For the past several months the future of Immaculate Conception Church in Boston has been argued by its owners, the New England Province of the Society of Jesus and the opponents of the Jesuits' plan to change the church's impressive interior into a work and religious area. Historians place the importance of this 126 year old church second only to Trinity Church. However, it has had little use of late and requires an estimated one million dollars in repairs. The Jesuits had begun interior demolition without the required permits last October and the Landmark Commission, which had already received a petition to grant landmark status to the interior, halted the work pending further study. When the Boston Landmarks Commission voted unanimously for interior landmark status, the Jesuits announced that they will sue the city in the State Superior Court on the grounds that it has exceeded its authority. They will also submit a plan that proposes offices and reconfigured worshipping space. Overshadowing the process is whether landmark designation infringes on a religious institution's First Amendment rights guaranteeing separation of church and state untested as yet in the U.S. Supreme Court.

The Cathedral of St. John The Divine

The Stoneyard Institute, with a faculty of English masons, was founded in 1979 to continue construction on this cathedral in New York City. Located on a 13 acre close it is training a new generation of young men and women from its own neighborhood in the ancient skills of fashioning stone by hand. Computers represent the modern age as the students develop working drawings from the 1929 drawings of Ralph Adams Cram. For the first time this summer the Institute accepted students in accredited programs of architecture and historic preservation to work alongside the builders. A series of lectures, seminars, and field trips with stellar architects and specialists is a part of the program made possible by a grant from the National Endowment of the Arts, Columbia University, and the City University

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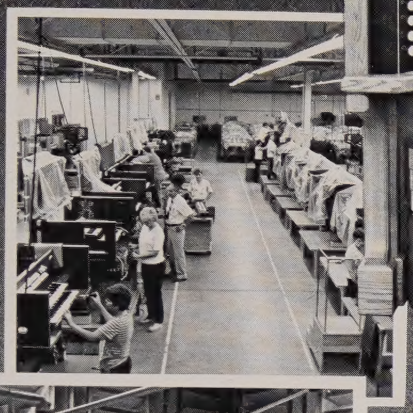
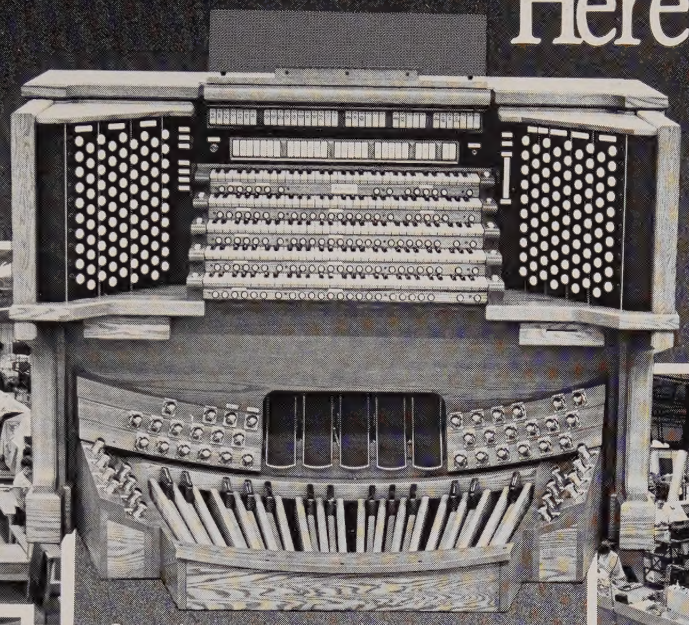
Decisions for Allen are 3 to 1. Here's why:





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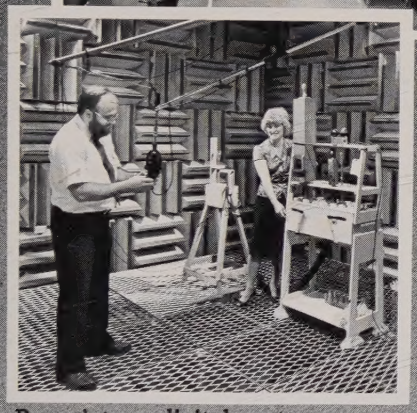

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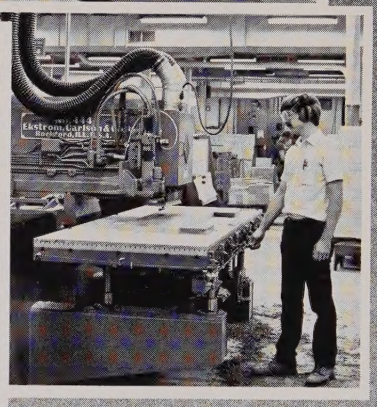

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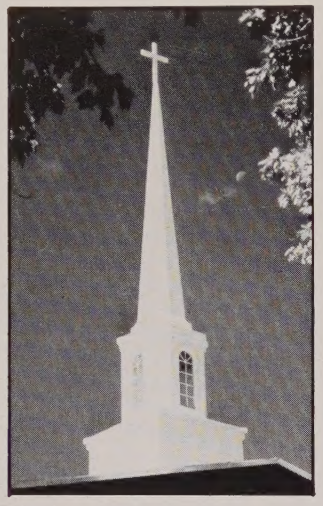

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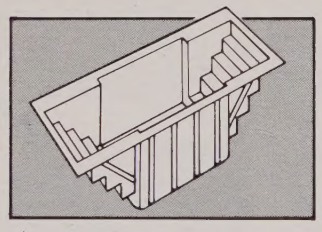

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Notes & Comments Con't. from p. 6

of New York. For information: Barbara Timken, 1047 Amsterdam Avenue at 112th, New York, NY 10025.

A Standing Invitation

In a previous issue we invited all local AIA chapters to send copies of their newsletter to us so that we may be aware of what is happening across the country. So far we have received letters from western Michigan, Houston, Texas, Northern Virginia, Boston, and Rhode Island Chapters. It is heartening to know that so many of you are accomplishing so much.

The Perfect Panel

The Art and Architecture Committee of a local AIA group recently sponsored a panel in which architects, sculptors and landscape designers participated. Wouldn't it be a dream come true if this could happen with all groups participating from the beginning in the building of a church?

A Bilingual Edition

The entire text of the Bishops' Committee on the Liturgy, *Environment and Art in Catholic Worship*, has been made available by Liturgy Training Publications, Archdiocese of Chicago, 1800 North Hermitage Avenue, Chicago, IL 60622, complete with two languages. *La Ambientacion* is complemented by over 70 new photographs from all parts of the country.

Errata

■ The essay "Hana Geber: Sculptures of Religious Passion" on page 27 of the Spring, 1987 issue is by Cissy Grossman, formerly Assistant Curator of the Jewish Museum, New York City.

■ In addition to the Honor, Merit and Citation Awards given by the Jury for the 1986 IFRAA Architectural Awards (Spring, 1987 *Faith and Form*), the following Excellence Awards were given:

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REFLECTIONS ON OUR PAST AND FUTURE

by David K. Cooper, AIA

As we embark on our second 20 years, it seems appropriate to briefly revisit some of the milestones encountered in our past. Reprinted here are excerpts from articles on religious architecture originally printed in *Faith and Form* and photographs of a few of the projects that have been IFRAA Architectural Award winners.

In reading the many articles from this period, I found that often the words seem as timeless as the architecture they describe. I believe that the essence of religious architecture is the intermingling of man, art, theology, philosophy and the technology of the built environment in such a way that the result reflects the concepts of an individual community as it comes together for worship.

I welcome you to pause and ponder on what has gone before as together we leap into the future.

Edward A. Sovik, FAIA

Spring, 1967

The commitment to truth can also be a commitment of architecture. Architecture like other fields of human enterprise tends to be encrusted with conventions, presumptions, masks and artificialities. And some of the notable buildings of the past, like the Cistercian monasteries, the Puritan meeting houses and many of the modern monuments, have been distinguished because they exhibit such a serious concern for the forthright, the unaffected and the real.

Indeed it may be that the quality which more than any other links together the architectural leaders of this century is their common insistence that the superficial or artificial is intolerable, and their assertion in the language of architecture that what is true and real is of paramount importance.

Church of St. Peter, Saratoga Springs, NY. Hammel, Green and Abrahamson, Inc., Architects

And it is certainly true that the so-called "vernacular architecture," the barns, sheds, warehouses, grain elevators, and industrial buildings, attracts us to a very high degree because these buildings seem to be closer to reality than most architecture of the more sophisticated sort. We respond to them because they have a sort of childlike directness; they are forthright and honest, without cleverness or artifice; their forms derive from materials, structure and purpose without any obvious intent to impress, startle or excite. We find in them the visual equivalent of the honest man, and they move us and please us because of it. In this respect these buildings can reasonably be called religious architecture, and they put to shame almost all of the churches and temples that have been built recently.

If, then, one of the qualities of religion is a commitment to the real and the true, religious architecture ought to be a commitment to the real and the true. Obviously this does not mean that it should be unsophisticated or naive, as some vernacular architecture is. But it must be unswervingly forthright, ingenuous and unaffected. Imitations of historical styles, the use of imitation materials, the falsifying of structure, the incrustation of buildings with archaic and meaningless symbols, all these common devices are really profanities.

The resources out of which an architect attempts to provide this sort of order are immensely complex and varied, obvious and subtle. On the one hand are the factors of the physical world with which he must deal—the nature of the site, the influences of wind, light, heat and sound, the qualities of materials and their interactions, the forces of gravity, the systems and limits of engineering mathematics. On the other hand are the varied factors of human culture and behavior, the sense of time and history, the understanding of human needs both at the physical level and at the various levels of human consciousness, the responses of humans as individuals and as a society.

This sort of variety demands of architects a sort of comprehensive, liberal and wide-ranging knowledge and understanding which are rarely met. It is the reason, I suppose, that whereas poets

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DAVID COOPER, *a member of the firm of* Ware Associates, Inc. *in* Schaumburg, Illinois, *is vice president of* IFRAA.

and musicians often accomplish distinguished work while they are very young men, architects become professionally mature much later. And it is clear that architecture which expresses the kind of integrity that can be described as religious cannot be accomplished by half-educated, over-specialized, narrow-minded people. The only hope for success is in designers who have broad vision and understanding, whose attitudes and minds are open, curious, visionary, idealistic, and who will work long and hard at the problem.

Professor J.G. Davies

Fall, 1967

We begin with the one matter upon which there appears to be general agreement, viz., that architecture is the ordering of space. Space is "the reality of the building," according to Frank Lloyd Wright, and again, architecture is "space enclosed." Few would demur, and most would endorse the statement of Gropius that "the object of all creative effort in the visual arts is to give form to space." But what is this space to which reference is so constantly made? According to Moholy-Nagy: "Space is the relation between the position of bodies." Wright on occasion seems to understand it as volume: "The new architecture finds reality in the space within the walls to be lived in. The new reality of the building is the interior space, which roofs and walls only serve to enclose"—so the walls are the means of creating a spatial envelope.

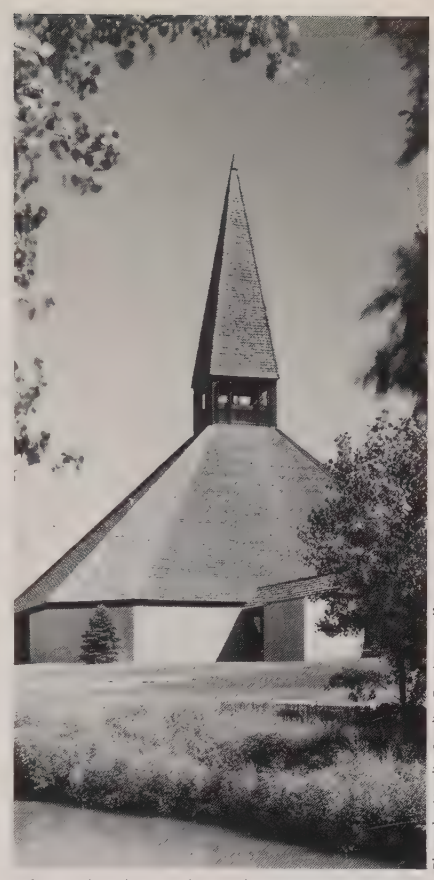

Photo by Herrlin Studio, Barrington, IL.

Christ Church of Oak Brook, IL. *Ware Associates, Inc., Architects.*

This great American architect understood architecture as part of nature itself; in so doing he is to be contrasted with both LeCorbusier and Mies van der Rohe. LeCorbusier's architectural theory disassociates buildings, almost brutally, from their natural environment. Mies van der Rohe, although his works are strikingly different, also sees architecture as a synthetic, man-made construction and therefore designs buildings that are sharply differentiated from their setting.

The contrasting view of Wright and van der Rohe, each of which is legitimate in terms of the architecture to which it refers, is symptomatic of a general diversity of ideas.

In an absolute form, the idea that good architecture is produced automatically by strict attention to utility, economy and other practical considerations is to reduce it to engineering. Nevertheless, the idea of fitness for purpose, which is what Sullivan had in mind, is a reasonable one, and in the hands of a Lloyd Wright provides a possible basis for an architectural theory.

Whereas the functional approach has been characteristic of much modern architecture, in terms of offices, factories, etc., it has been too often neglected in connection with religious buildings. I am concerned also with the nature of the community that is to use the building; for the question of religious building is the question of the religious community and of its function or role in the modern world.

I would sum up the Church's function in one word: service. The Church exists, not for itself, but for others; it should therefore be an agent of reconciliation and liberation; it should concern itself with humanization; it should seek to meet the needs of men in the totality of their physical and spiritual existence. It should therefore plan its buildings in terms of the human needs of that sector of society within which it is serving, irrespective of whether or not those in need call themselves Christian. This is to say that we should plan multipurpose buildings, the functions of which are determined not primarily by the restricted liturgical needs of a Christian group.

The plan I am advocating, and it is capable of infinite variety, is one that embraces both sacred and secular within a single volume; one which neither shuts off the liturgy from the world nor the world from the liturgy.

The multipurpose church must provide for worship and a functional analysis of this essential. But a note of warning must be sounded. Liturgy today is in the melting; what the forms of worship in the future will be, we cannot tell. Hence to plan churches exclusively in terms of present day understanding of the liturgy is

Round Hill Community Church, Greenwich, CT. SMS *Architects, New Canaan*, CT.

possibly to render them out of date even by the time they have been completed. As the Liturgical Movement advances, it produces new ideas about worship; indeed, its main stages over the past 50 years can be charted by the buildings erected under its direct influence; but many of these churches have already been bypassed by this ongoing movement. They are as much an embarrassment to the contemporary adherents of the movement, as the Gothic Revival churches have been to their forerunners.

In the last analysis, religious buildings should be modern buildings for modern man. Let us consider what this means. Architecture, according to Lloyd Wright, "must be the actual interpretation of social human life." This statement pinpoints the crisis of religious architecture today, which is also a crisis of religion itself. If religion is merely a periphery concern and not something which is at the heart of social being, then it cannot generate a vital architectural expression. But if religion is to be central, it must be both meaningful and real to modern man. Modern architecture should be welcomed by religion as something that expresses an understanding of the divine. The sense of economic reality, which arises from a knowledge of financial problems and world poverty, is shown when architects and clients endeavor to produce not cheap but economic buildings, in the sense of value for money.

Rev. Robert W. *Hovda*, GRA

Fall, 1973

Ours is a time of transition, when the community of faith is moving from a posture that, for Christians, was largely shaped by the political-cultural reality called "Christendom," toward a covenant stance of conscious commitment and signification, involving not only sharply reduced numbers world-wide but also much smaller local units. Ours is a time of transition, when the facade is yielding painfully to the sign, when faith is no longer an inherited cultural property but a decision wrought out of conversation, when a tidily categorized and packaged tradition of formulae and rites becomes a dynamic of Spirit whose concrete forms are constantly and newly determined by dialogue with every succeeding generation.

What a great time, then, this time of transition is for artists—for architects, for poets, for preachers, for visionaries of every sort! Every aspect of the life of the community of faith, while grounded on the covenant promises, is open to the currents of the new world coming to be, in a way that is unprecedented, in a way that was impossible when the community of faith was either an embattled sect or an established "religion."

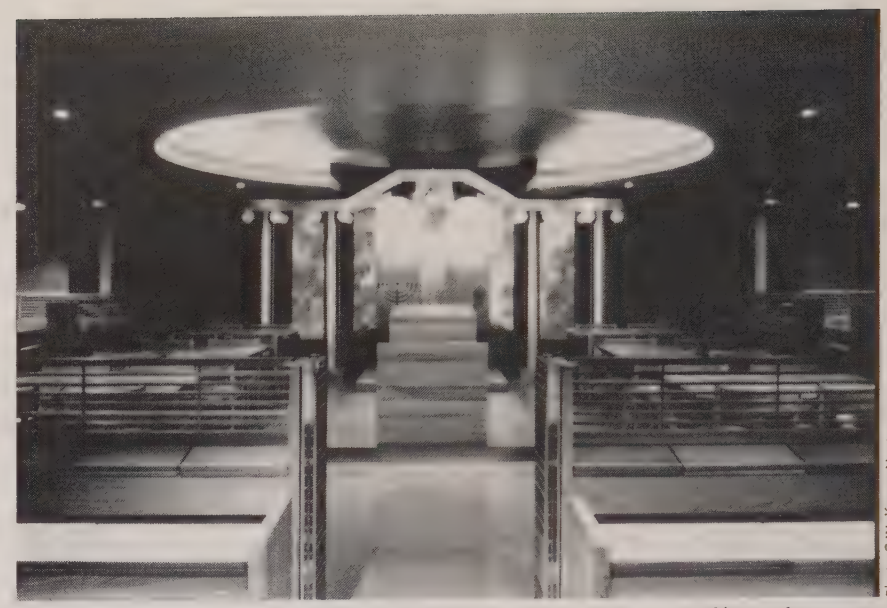

Photo © Wolfgang Hoyt

North Shore Congregation Israel addition, Glencoe, IL. Hammond, Beeby and Babka, Architects.

You are patient with me. Because I haven't yet talked about architecture, and this is a company of architects as well as members of communities of faith—not all architects are members, nor need they be. I have spoken, however, very deliberately in this fashion, not only because I am incapable of advising you in the area of your professional competence, but also because these are the truths, the discoveries, the realizations which I would like any architect about to shape an environment for my community of faith to meditate. He or she does not have to share our faith, but he or she must possess some empathy for the directions in which our faith is leading us.

In other words, we want you to be artists as well as technicians. We expect that much of you. We want you to arrive at shapes and definitions of space we haven't dreamed of, conformable to the kind of community of faith we are only beginning to envision and certainly have not yet achieved. We want you to see us with the artist-eye—not merely the squalid reflection of our immediate past or present, but our dreams, our hopes, our primitive stirrings of renewal. *Art is as mysterious as faith.*

And then we want you to let no stereotype, no past form, no historical style impede or clutter your artist's vision. We demand of you an asceticism. We ask you to purify your minds, to cleanse and drive out everything but the ritual celebrations of a personal assembly, and the place, materials, techniques you have to work with, and with these to desire, to strive for beauty.

Pietro Belluschi, FAIA

Summer, 1979

. . . the central all-important questions must arise for an architect: By what means should a church building strive to express its transcendent purpose?

All religious congregations, consciously or unconsciously, seek to glorify the Spirit or at least to announce their belief in the supremacy of the Spirit.

In Syracuse, New York, a young pastor once put the problem clearly to me with the following instructions: "Our house needs to enclose us and it needs to free us; it needs to speak specifically to us and it needs to carry us beyond all words and details; it must have our ideas, the smell of our ground and have grown out of the religion in our souls. Let our doctrines and our forms fit the soul growing out of it, growing with it. A free people building because they have a need to glorify all their best and most precious insights; they build for remembering, for enhancing, for serving and for dreaming. A free people need to refashion their tradition in fresh new shapes and forms that they may speak vitally again."

Those eloquent words did suggest to me at the time that my first duty was to

gain the special insights which would permit me to go beyond the easy superficialities which are so much a part of our so-called "modern" architecture. Certainly an architect must open his heart and his mind to the faith which animates the religious world and do so with a kind of humanity which strives to understand but admits human limitations in the face of the awesome mystery inherent in all truths.

Early in my professional practice, perhaps because of my limited talents, I did find "simplicity" as a philosophy to be a most direct and effective means of enhancing the central drama of worship. But I soon found out that it must be an eloquent simplicity, possessing deeper implications. Like poetry, through the magic of words, it must seek the very meaning of space. Its emptiness must suggest a quality of holiness, precious enough to remind the worshipper of the infinity from which it was wrested; space that is more than a shelter, space that gives a hint of other more satisfying purposes.

The design of a church begins with a structurally convincing volume made meaningful by subtle manipulations of light and shadows, by providing multiple visual experiences through suspense and mystery, through textures and colors, through fine proportions and exploitation of natural materials—all brought together in harmonious relationship.

The most important yet the most elusive element to bring space in proper rapport to the worshipper is "scale." Scale is the most subtle and difficult of all tools to achieve the desired effect on the worshipper. The grandeur of the medieval cathedral was overwhelming; the intimacy of the New England white churches brought God and His word closer to him.

Summit United Methodist Church remodeling, Columbus, OH. Sovik, Mathre, Sathrum, Quanbeck, Architects.

United Church of Christ, Norwell, MA. Thomas Green, FAIA, Wallace, Floyd Associates Inc., Architects.

The serious professional must learn to use this undefinable tool; he will achieve strength and beauty by using it with clarity and daring.

Father Couturier, the Dominican Friar responsible for the great works of art in the church in Notre Dame of Assy, in describing his experience in gathering so many famous artists for that project, did admit that great artists are few and we should take them wherever we can find them, as it is better to turn to geniuses without faith than to believers without talent.

In my own practice, I've sought the collaboration of the most imaginative artists I could find. I knew that one single good work of art could redeem a mediocre piece of architecture through its liberating role and I found it to be indeed a test of the institution as much as it is a test for the contemporary artist to find the power and the grace to search for divine truth in all its infinite aspects.

Edward Larabee Barnes
Spring, 1982
It seems that the church today has three realms of activity:
1. The church as a community center.
2. The church as a moral court.
3. The church as a place of worship.
. . . while the last of these—the church as a place of worship—is the most wonderful of all and the most difficult to describe. Worship is central to our subject, for worship includes art and music, ceremony and celebration, and other things like awe and mystery and faith. Worship is recognition of the most universal truth. It is often mysterious or instinctive. There is often a sense of something beyond. One thinks of the illusive glass of medieval cathedrals, of the illusionistic vaulted ceilings of rococo churches, of the endless asymmetry of LeCorbusier's chapel at Ronchamps.

I am not arguing for obscurantism. But I am making a distinction between the rational and the emotional, between the left side of the brain and the right, between the material and the spiritual. Faith is not reasonable. And great art is not reasonable. So a place of worship is not down-to-earth like a community center, or lucid like the moral court. It is a place that suggests the infinite.

Do we have creative architects who can answer if the churches call for places of worship? Who can express awe, mystery, celebration, and faith abstractly in so-called "bricks and mortar"?

We architects pride ourselves on being functional. The jury in the architectural school, and the building committee of the church are both concerned with "problem solving"—how to span a roof efficiently, how to design for maximum flexibility in the multi-purpose room, how to provide good work space in the offices, and so forth. It is almost as if the juries and building committees were unable to talk of the real questions—questions of proportion, scale and light, questions of abstract meaning. There are abstract painters like Mark Rothko who have painted mysterious canvasses that suggest a world beyond this immediate world reality. There are composers who open up the heavens. We need architects who will slow down and design, not community centers or moral courts, but places of worship where in some abstract way we sense the miracle of creation.

It seems to me that today both the church client and the church architect should try together to focus on the main event and not get lost in daily practicality. They have, after all, a God given opportunity!

* * * * * * * * * * *

We gratefully acknowledge those authors from the past who have helped us focus on the essence of liturgical architecture. Let us now challenge the authors of the future to share their insights on how the art of architecture can be used to create truly worshipful space.

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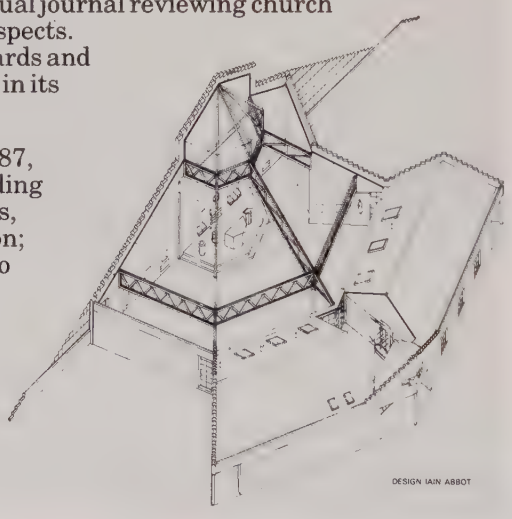

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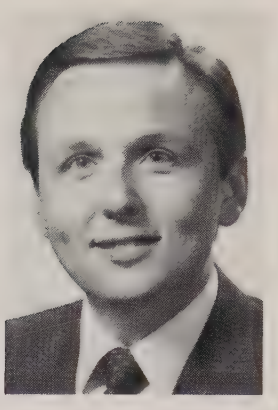
CREATIVITY AND CONTRADICTION: EUROPEAN CHURCHES SINCE 1970



A Book by Randall S. Lindstrom, AIA

Foreword by Dr. Robert H. Schuller

A search of the literature on religious architecture finds several books on the subject of churches and church planning, but most are relatively old. The most recent titles concerning European *work, in particular, were published 15 years ago.*

Today, while European *church builders are producing new churches that are both inspiring and appropriate to their contexts, a renewed national concern with religious issues is accelerating church construction in America. To help address our own newfound church design needs, the* American Institute of Architects Press *will publish* Creativity and Contradiction: European Churches Since 1970, *a book that presents recent—and previously unpublished—European architecture.*

"By daring to become an adventurer and daring to explore," Dr. Robert Schuller writes in his foreword, "the author presents an opportunity for readers of the book to step out of their immediate environment and see how others express their faith through the design of spaces for worship."

The book documents in pictures, plans, and words more than 70 new churches in nine European countries. It discusses the differences between Catholic and Protestant churches, and illustrates European architects' divergent use of symbols such as crosses and crucifixes. It also traces the influence of the major design movements, including the International Style and Postmodernism, on European church architecture, and compares American fund raising—such as Dr. Schuller's successful campaign to construct the Crystal Cathedral—with European church taxes.

"The European method of funding new church buildings is one of the exciting discoveries awaiting readers of this book," Schuller writes. "As you travel through these pages and visit some 70 churches in nine countries, you'll find insights, impressions, images, and contradictions that open a treasure box of undiscovered values."

The author, practicing architect Randall S. Lindstrom, AIA, is an experienced designer of religious structures and the 1984 recipient of the University of Illinois Plym Traveling Fellowship. Recognizing the void in the documentation of new religious work in Europe, Lindstrom applied the fellowship to four months of travel and study in nine countries from which the book Creativity and Contradiction *resulted.*

The introduction and excerpts follow.

"You should study the ancient cathedrals," barked Finnish architect Tide Heusser. "They were built when people still believed in God!" I sat, somewhat stunned, in the Helsinki, Finland, office of internationally known architect Alvar Aalto—eight years after Aalto's death—as Heusser, a protege and colleague of Aalto, sternly continued: "Today churches are just aesthetics, built to create jobs and spend the church tax monies."

I had come to this meeting at Aalto's office early in my four-month investigation of Europe's new churches, primarily those built since 1970. I had just explained my purpose and itinerary to Heusser, when his response suddenly gave me cause for doubts. Confusion and contradictions came to mind. Had Europe abandoned its religious roots at the same time that America was experiencing a religious revival? As the United States entered the closing weeks of the 1984 election year, it was immersed in a surprisingly hot political debate concerning separation of church and state. What did Heusser mean when he talked of *church tax* monies? I *had* already studied the ancient cathedrals—at least, many of them—on four earlier trips to Europe, so this time, why not look at contemporary trends? Surely, there must be some worthy examples.

Although Heusser was unaware of it, his startling comments foreshadowed and strengthened the purpose of my research. Everywhere I went, I found doubts about the health of religion in Europe. I found church construction artificially resuscitated by government-imposed tax revenues, paid involuntarily by the populace. And throughout Western Europe, I found new church design, on one hand, creative and refreshing while, on the other, torn between the influences of European history and American design trends. The itinerary included on-site documentation of more than 70 new churches and interviews with some 25 architects and an equal number with clergymen. So, I traveled over 25,000 kilometers by car, in nine countries, from Finland to Italy and from England to Austria in search of *liturgical, economic,* and *architectural* forces affecting the design of new churches in Europe. In the interest of finding better solutions to our own needs by examining the work of others—and for the sheer joy of discovery—this book, *Creativity and Contradiction: European Churches Since* 1970, offers an exposé of those forces.

Gathering Around: A Plan for Worship

Christ was a teacher who gathered his flock around him (though he probably seldom lectured "in-the-round"). The idea of gathering around for worship is

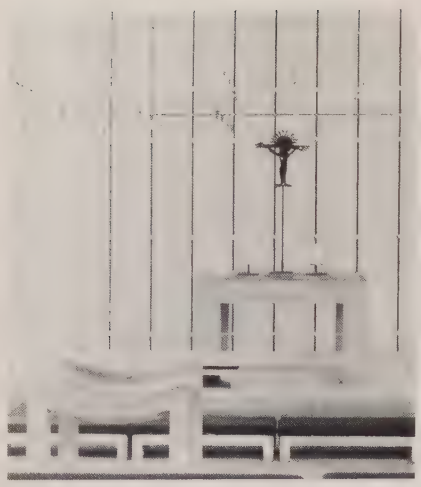


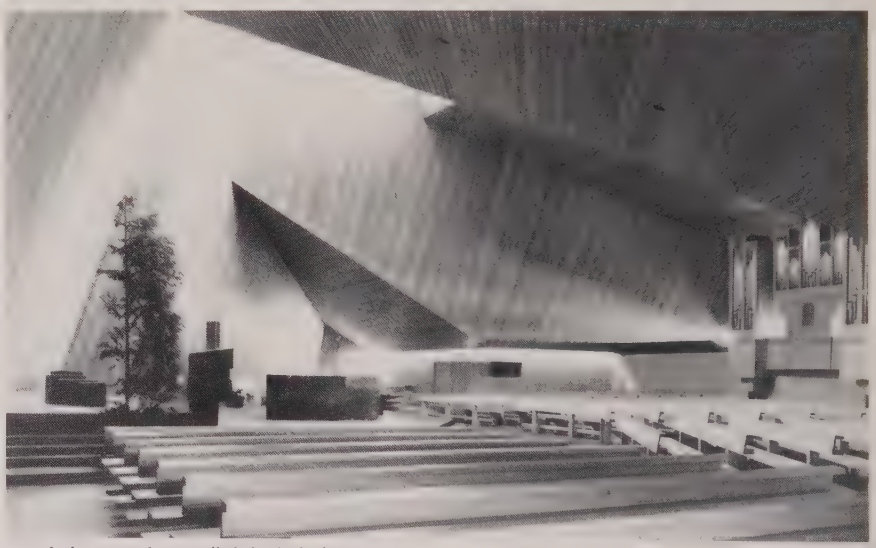
Photo by Inger and Johannes Exner

Table recalling the Last Supper at the Gug Kirke, Aalborg, Denmark, by Inger and Johannes Exner.

not a new one. It was developed neither in the United States nor in Europe, nor as a result of Vatican Council II. Archaeological evidence supports the notion that the earliest Christian churches employed an informal gathered-around plan. In fact, seating was almost never present in early Christian worship spaces. How then did the traditional nave plan become so much a part of both Protestant and Catholic churches? The answer is a lesson in early real estate supply and demand. When the Christian church was legitimized in 313 A.D. and made the state religion in 390 A.D., Christians had little choice but to take over structures that were available on the marketplace—meeting halls and basilicas that, among other things, had been used as rooms of worship for the emperors. This fate of real estate was to affect church design for another 1,600 years and beyond. Elongated rectangular rooms were built by the emperors to instill an image of authority and worship. People were admitted at one end of a room to bring gifts to the emperor seated on an elevated platform at the opposite end. This two-poled, heathen arrangement was adopted and used throughout the Middle Ages in conjunction with the liturgy of the Catholic Church. Even as the great cathedrals were built, variations of the same plan were used, having become integral with the act of worship. Despite Martin Luther and the Reformation, the movement continued, even to recent times, with displays of liturgical splendor that are often characterized more by architecture and art than by worship.

Sacrifice and Sacrament

The Norwegian architect Helge Hjertholm notes that Christ was not our emperor and says that pastors and priests are not our emperors today, so he refuses to elevate the altar, keeping it, instead, on the same floor as the congregation. His architecture attempts to break down all barriers between clergy and lay people. Even the roof of the Soreide Kirke has meaning. Each of the four hips in the pyramidal roof form are articulated by skylights. Hjertholm suggests that these four linear skylights all rising to the same focus are a reminder that "there are many ways to come to Christ—from the four corners of the world." At the Gug Kirke near Aalborg, Denmark, Inger and Johannes Exner elevated the altar and placed it off-center. But with clever and meaningful symbolism, the Gug altar is a square, four-legged concrete table, featuring 12 blue and white Danish china plates embedded in its top—uniquely re-



Simple forms and controlled daylight focus attention on altar of Maria Kronungskirche, Zurich, Switzerland, by Justus Dahinden.

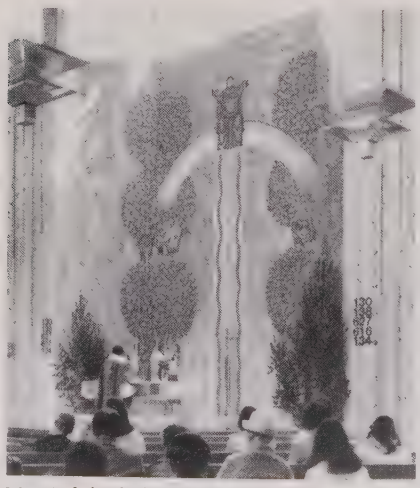


Photo by Sune Sundahl

Mosaic behind altar shows living Christ in Gottsunda Kyrka, Uppsala, Sweden, by Carl Nyren.

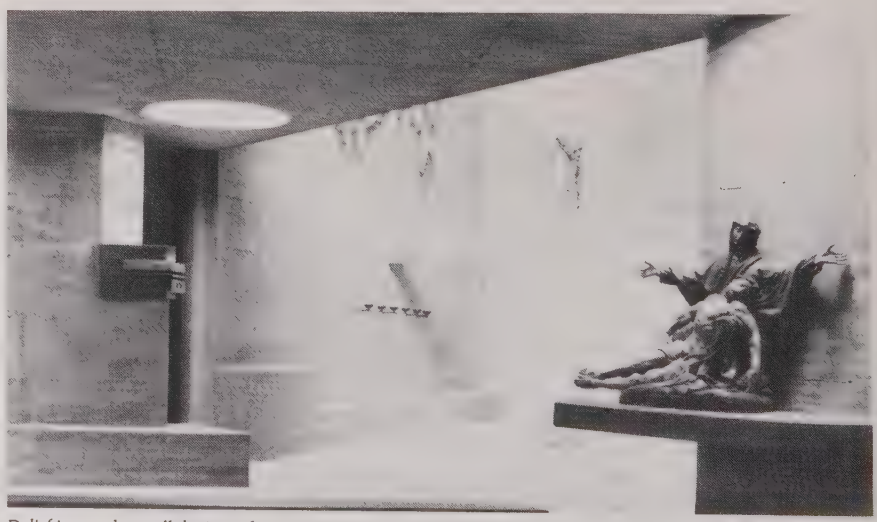


Photo by Rino Tami

Relief in reredos wall depicts abstract tree of life in Chiesa di Christo Risorto, Lugano, Switzerland, by Rino Tami.

Photo by Fritz Hierl

Traditional simple forms for a traditional Bavarian village. Marienkirche, Benediktbeurern, West Germany, by Fritz Hierl.

Photo by Horst W. Goebel

Altar symbolic of sacrifice at Katholische Kirche St. Bonifatius, Lippstadt, West Germany, by J.G. *Hanke.*

calling the Last Supper and avoiding the explicit connotation of sacrifice often associated with traditional altars. The fundamental theological question about the central appointment of the church remains as unresolved in Europe as in America: Is it to be an altar or table? Dr. Richard Lischer, Assistant Professor of Homiletics at Duke University Divinity School, observes that at the table there is bread, wine and conviviality, while at the altar there is body, blood, carnage and death. Both symbols can be argued to be appropriate because, in Christianity, the ultimate sacrifice makes communion possible. In Europe, both symbols are employed in a variety of styles—from sacrificial altar to casket-like monoliths, to simple wooden dining tables.

Cross and Crucifix

Non-traditional views of the cross and its place in a church are not uncommon among either architects or clergy in Europe. A Finnish architect, Pirkko Ilonen, installed no cross at the Vuosaaren Kirkko near Helsinki. Instead, behind the altar, six cartoon-like drawings are cast into the concrete wall, depicting major events in Christ's life from birth to crucifixion. Ilonen hopes that each time worshipers visit the church, they will recall a different story about Christ—perhaps the one that is most meaningful to them at the time. Swiss architect Rino Tami, in the design for a new Catholic church in Lugano, Switzerland, purposely understates a small cross mounted on a wall near the altar and overstates a huge relief in the concrete reredos wall, depicting an abstract tree of life. At the Church of the Holy Cross in Altendorf-Ulfkotte, West Germany, the crucifix is not an appointment in space, but an integral part of the structure formed by four intersecting bands of skylights in the roof overhead. The Gottsunda Kyrka in Uppsala, Sweden, by architect Carl Nyren, contains no permanent cross. On the prominent wall behind the altar is a huge, colorful mosaic of a living Christ, appearing to hover on a rainbow that bridges two trees of life. Traditional graphic symbols, Alpha, Omega, Rho and Chi, form an untraditional cross when executed in colored tile and copper behind the altar at Osteras Kirke near Bergen, Norway. But the cross is not the only non-traditional feature at the Osteras Kirke. This Norwegian Evangelical Lutheran church was designed by a Hindu Indian architect!

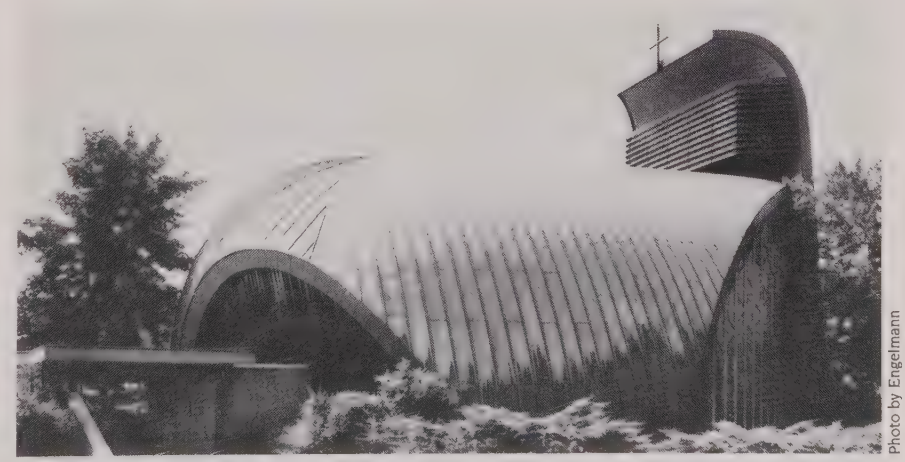


Photo by Engelmann

Emotional, and therefore Catholic, dome of the Kirche der Gute Hirte, Friedrichshafen-Nord, West Germany, by Wilfried Beck-Erlang.

THE SPIRITUAL IN ART

Photo © Lois Lord

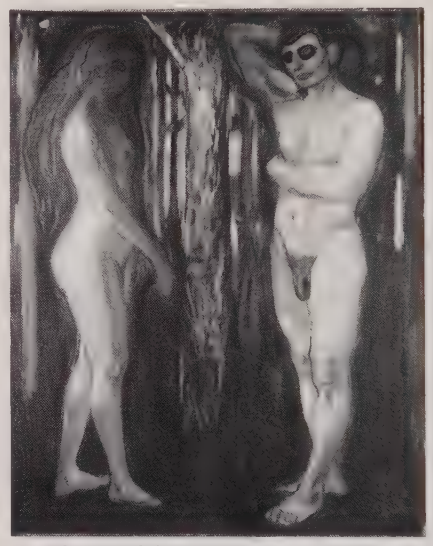
by Jane Dillenberger

For those interested in art and religion, the most important and provocative exhibition of recent decades was held recently at the Los Angeles County Museum of Art.

Called "The Spiritual in Art: Abstract Painting 1890-1985," it was large in scope (consisting of 254 paintings), was four years in the making, and masterminded by Maurice Tuchman, in consultation with a distinguished group of scholars.

The purpose of the exhibition was to show that the great flowering of abstract art in our century derives from and was nourished by spiritual roots, but that this spirituality rather than growing out of the Judeo-Christian heritage, emerged from the seed bed of a plethora of spiritual movements of the late nineteenth and early twentieth centuries—theosophy, hermeticism, anthroposophy, Native American religion, and sources such as alchemical treatises, the Cabala, Swedenborg's writings, and those of Jacob Boehme, etc.

A very beautiful book[1] published as a catalogue, a record of the show, and of the research undertaken by Tuchman and his colleagues, is still available from the museum. It includes 18 essays by scholars, including Maurice Tuchman's impressive "Hidden Meanings in Abstract Art" which sets forth the premises of the exhibition persuasively. The essayists not only know twentieth century art, they have delved into the thought and symbolism of the mystical and occult writers who influenced the abstract artist of our century. These sources are discussed extensively in the book, whereas in the exhibition itself, the visitor was able to see copies of books by Rudolf Steiner, the remarkable Madame Blavatsky, Rosicrucian tracts, and texts on sacred geometry owned and annotated by the artists Mondrian, Kandinsky, Kupka, Malevich and others.



Munch, "Metabolism," 1899, Norway. Oil on canvas. Munch-Museet Oslo.

To give the reader some hints of the visual experience offered by the exhibition, let us look at some of the paintings which were shown, and which are also reproduced in the catalogue. The exhibit opened with a gallery devoted to Symbolist paintings done by late nineteenth century artists such as Gauguin, Redon, and even Victor Hugo. These pictures are all representational, that is, they depict recognizable persons, places, things, but their meaning lies in what they allude to (that is, what they symbolize) rather than what they depict

Thus in Edvard Munch's painting of Adam and Eve, our first progenitors are represented nude in the garden on either side of the Tree of Knowledge of Good and Evil. Eve turns toward Adam, one hand resting on her own pubic zone, the other moving toward Adam's genitals. Her cascading hair, Adam's large mouth and his genitals are all brilliant red. No serpent is present but the beautifully painted tree has strange vitality and a place in the drama before us, for below we see its roots entwined, at our left with a human skull, and at our right with a bestial skull. The tree points to a panel above where we see a cityscape outlined against a dark sky. Such a description immediately suggests that this painting, though based on Genesis, is a Symbolist painting which is really about something else—in this case the power of male and female sexual drives, with their destruction and death-related potential. The artist called the painting "Metabolism" (1899, Munch Museet, Oslo), thus making the point that sexual desire is at the very center of the life-giving biological process which produces energy.

The dreamlike and delicate aquatint by František Kupka, "The Beginning of Life, or Waterlilies" (c. 1900, Musée National d'Art Moderne, Centre Georges Pompidou, Paris), brings the viewer into the occult world. We see a lily pond which recedes deep, deep into space. In the foreground one mysterious luminous lotus blossom glows and seems to have given birth to a blossom which hovers in a nimbus above. A second interlinked nimbus surrounds a foetus connected by an umbilical cord to the blossom below. What is the meaning of this vision? Here there

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JANE DILLENBERGER, *author of* Style and Content in Christian Art *and* The Hand and the Spirit: Religious Art in America 1700-1900, *is Professor Emerita of the Graduate Theological Union, Berkeley, California. She is also President of The Society for the Arts, Religion and Contemporary Culture.*

is no reference to the account of the creation in Genesis, but instead the centrality of the lotus alludes to theosophical texts, and the mystical and cosmological connotations which the lotus had in Indian religion and in theosophy. Kupka knew and was influenced by the writing of the famous Madame Helena Blavatsky (1831-1891) whose writings, personal charisma, and leadership of the Theosophical Society made her a fascinating figure to many of the artists and poets of her day.

The exhibition included an entire room of Kupka's paintings, as well as separate rooms devoted to the Russian painters Kandinsky and Malevich, the recently rediscovered Swedish woman painter, Hilma af Klint (1862-1944) and the Dutch artist, Piet Mondrian.

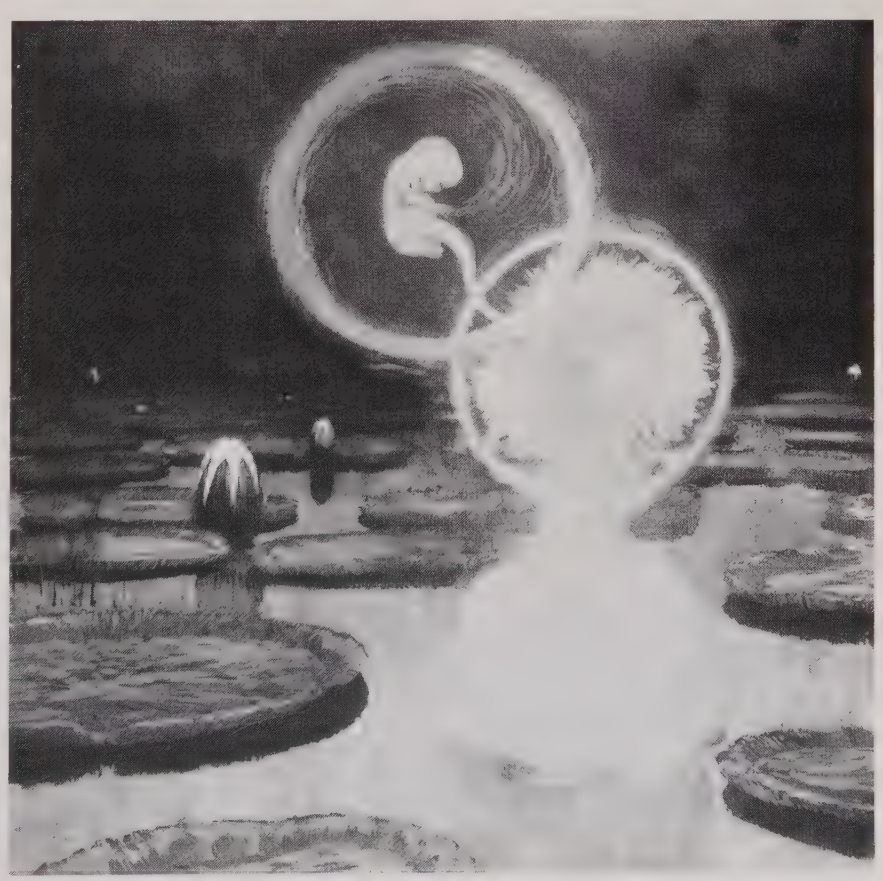
Mondrian's extraordinary large triptych "Evolution" (1910-1911, Haags Gemeentemuseum, The Hague) dominated one large room in the show which had a stunning and memorable group of his paintings. Mondrian was a member of the Dutch Theosophical Society, and the aura of mystery and evocation of the trance state created by this painting is related to the artist's theosophical beliefs. The triptych should be viewed beginning at the left with the nude woman in oblivion, her head back, her eyes closed, and two great flowers just beginning to open behind her; then the viewer looks to the right where the female nude is more firmly modeled and though the eyes are still closed, seem no longer to suggest sleep, and the flowers are in full bloom. Evolution climaxes in the center panel with the nude body of the woman differentiated sharply from the background, the nipples and navel triangular and pointing upward, and the woman's eyes wide open and staring hypnotically. The flowers have become orbs with triangular forms within them, and about the woman's head are triangles pointing upward. Carol Blotkamp in her essay[2] explains, "The triptych represents the theosophical doctrine of evolution, man's (sic) progression from a low and materialistic stage toward spirituality and higher insight."[3] It is a strange painting, with jarring, intense colors and with an overload of meaning. Yet it is a compelling and memorable work.

Mondrian is a pivotal figure for the theme of the exhibition because of his theosophical convictions, and because his paintings move from poetic and dream-like landscapes, through successive simplifications and abstractions of form until he began to produce the chaste geometrical grids of black and white (sometimes with the addition of rectangles of primary color) for which he is best known. Even these paintings Mondrian viewed as expressing what can only be understood as a religious conviction, "the unity that was the final destination of all beings, the unity that would resolve harmoniously all anti-theses between male and female, static and dynamic, spirit and matter."[4]

Mondrian's abstract paintings were the point of departure for the style of an eminent abstract expressionist, Barnett Newman. He, too, severely reduced his artistic means, creating paintings like "The Voice" (1950, Museum of Modern Art, New York). This large (8 feet by almost 9 feet) unframed canvas is glowing, richly textured and modulated ivory-white. It has but one motif, a narrow line, or "zip" as Newman called it, which runs from top to bottom at the right side of the canvas. Some viewers stand before Newman's (or Mondrian's) paintings bewildered, asking, What is it about? The title suggest Newman's intention—The Voice, the voice which speaks in quietude, perhaps "the still small voice." Newman wrote: "The present painter is concerned not with his own feelings or the mystery of his own personality, but with the penetration into the world mystery. His imagination is therefore attempting to dig into metaphysical secrets. To that extent his art is concerned with the sublime."[5]

In addition to abstract expressionists, artists like Barnett Newman, Jackson Pollock, Adolf Gottlieb, Mark Rothko, the exhibition included paintings by Northwest artists like Mark Tobey who viewed his work as an expression of his Bahá'í faith and Morris Graves who was a student of Zen thought. The most problematical selections for this viewer were in the final rooms of the exhibition under the caption, "Sacred Geometry." Here one found paintings which did indeed resonate with transcendent overtones, but also works by artists like Ellsworth Kelly and Jasper Johns. Their paintings were very beautiful, but difficult to see in regard to the theme of the exhibition. Geometric, yes, but sacred?

The last work of art was Bruce Nauman's "Window or Wall Sign" (1967, collection of the artist). In this work, lighted neon tubing proclaimed "the true artist helps the world by revealing mystic

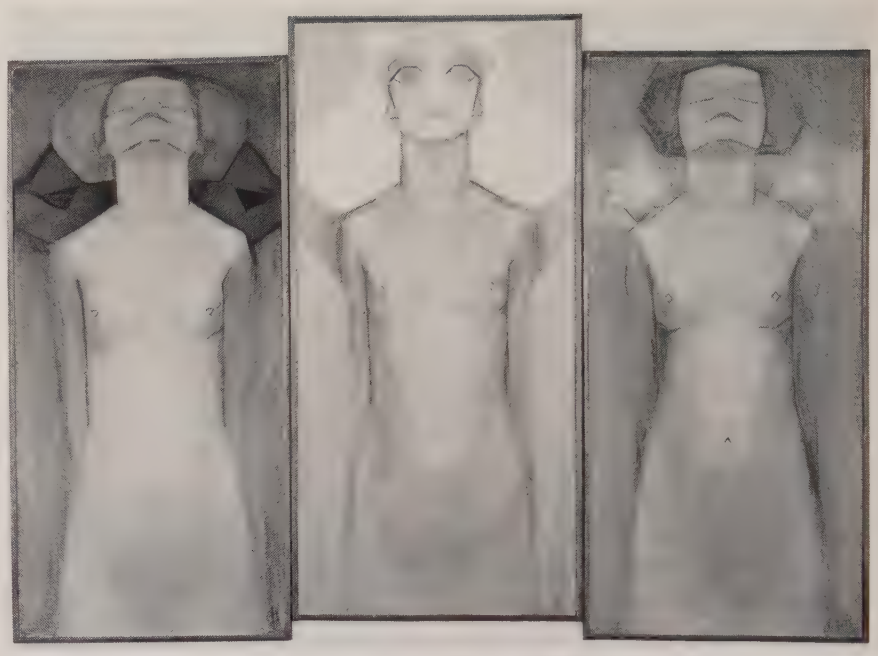


Kupka, "The Beginning of Life or Waterlilies," c. 1900. MNAM, *Paris.*

truths." The words, written in a spiraling curve in blue neon enframed by pink neon, brought the viewer to a full stop. In this exhibition the words should have conveyed a profound truth with great directness. Instead they seemed banal.

What significance then does this book and exhibition have for those of us who live at the intersection of art and religion? First, it challenges many of our unexpressed assumptions about art and religion in our day. It is widely held that notable religious art ended in the western world with Rembrandt—that Delacroix's murals were an exception in the nineteenth century, and even the twentieth century commissions spawned by Father Couturier in France were too few and too remote to relieve the poverty of splendid art and architecture for church and synagogue which characterizes our century.

This exhibition and book demonstrate that there is no poverty of spiritual expression in the arts. And this exhibition, though the largest and most extensively researched and documented of recent shows, is but one among many in recent years which dealt with religious and spiritual expression in the visual arts: "Concerning the Spiritual in Art" (San Francisco Art Institute), "Sacred Spaces" (Syracuse, N.Y., Everson Museum of Art), "Precious" (Grey Art Gallery, New York), "Sacred Images in Secular Art" (Whitney Museum of American Art, N.Y.), "Other Gods" (Syracuse, N.Y. Everson Museum of Art) are but a few which come to mind.



Mondrian, "Evolution," c. 1911, Holland. Oil on canvas. Gemeentemuseum, The Hague.

How does it happen that with so much art with spiritual content in museums, galleries and artists' studios, that churches and synagogues remain visually barren, or decorated by ephemeral banners and church supply store kitsch? Lay people and clerics have been absorbed by urgent social, environmental and political causes of our day, and have pushed into the background concern for the place of worship as a place of beauty and of renewal through the artist's vision. Some of the living artists represented in "The Spiritual in Art" show should be commissioned and drawn within the orbit of church or synagogue, and their works baptized, in order that, as the painter Barnett Newman said, "Each person, man or woman, can experience the vision and feel the exaltation of 'His trailing robes filling the Temple'."[6]

As one who comes from the field of the visual arts, let me make one additional caveat: We need architects for churches and synagogues who will work with artists from the inception of the building to completion, creating beautifully proportioned wall spaces which are appropriately lit for works of art. Artists and architects should be attuned to each other's needs, and see building and art as a product of their cooperation. Imagine the glory of a place of worship designed by Richard Meier with stained glass windows by his friend Frank Stella.

Newman, "The Voice," 1950. Egg tempera and enamel on canvas. The Sidney and Harriet Janis Collection. Gift to The Museum of Modern Art, New York.

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CHARLES J. CONNICK STUDIOS—1913 TO 1986: A NEW BEGINNING

by Charles N. Clutz

During the summer of 1986, Charles J Connick Associates of Boston fabricated and installed their final commission. It was a leaded glass window in the same aisle chapel of All Saints Parish, Brookline, where Charles Jay Connick's first major leaded glass window had been installed in the then newly completed aisle chapel. The building had been designed in 1895 by Ralph Adams Cram and Bertram Grosvenor Goodhue although the chapel itself remained unbuilt until 1910

Connick was born on September 27, 1875 in Springboro, Pennsylvania and moved to Pittsburgh with his family in 1882. His career began as a newspaper artist and he sketched many sporting events. He also worked in painting and further developed his skills. This proved useful in the stained glass craft after the glass had been cut. His work in glass began with Horace Rudy and Associates in Pittsburgh, primarily with installations for homes, although they did some work for churches. When work with Rudy was scarce young Connick worked in other shops, including the Pittsburgh Stained Glass Company while William Willet was Art Director.[1] He never finished high school but was a self-made man who could quote from great works of literature. A Sunday School teacher encouraged him to read and he acquired a breadth of knowledge. At the turn of the century, architects and church leaders felt that the best leaded glass came from Europe and it was therefore not always easy to obtain commissions.

Connick's work led him to other studios in New York and Boston prior to obtaining the commission for the Brookline

Group in studio exhibition room views part of the right lancet for the clerestory of the Arts Bay at St. John the Divine. The figure is St. Dunstan, Archbishop, and Charles Connick is comparing it with the gouache study he holds.

CHARLES N. CLUTZ *is a registered architect practicing in Boston, Massachusetts. He first became acquainted with Connick's work through two windows made for the Sponner-Thayer Museum of Art at the University of Kansas from which he holds baccalaureates in architecture and music. His study has included the Princeton Chapel, Cathedral of St. John the Divine and St. Vincent Ferrer, New York City, where major commissions by Connick can be viewed. An architectural historian, Clutz specializes in the work of Bertram Grosvenor Goodhue.*

Group of four panels with medallions at Hillel House Chapel, Boston University. From left, "Menorah," "Pentateuch," "Tables of the Law" and "The Burning Bush."

window. Among these were Phipps, Ball and Burnham, Harry Eldredge Goodhue, Beaumont and Aughtie, and Bell and Spence. According to Frank E. Cleveland of Cram, Goodhue and Ferguson, Connick and Cram first met in 1902 through the interests of Thomas Forsyth, a benefactor of St. James Church, Roxbury. Connick had made a design for a small rose window for the baptistry and Cram sent for him for a personal conference[2] and later encountered him on Cape Cod where they were vacationing. It seemed strange to many that such a large commission should be given to a relatively unknown designer. The four-lancet window was executed in Arthur Cutter's studio and it is in marked contrast to Connick's later windows. The Pre-Raphaelite influence from Burne-Jones is quite evident in the poses, the faces, the folds of the garments and the palm-bearing angels. Colors include mulberry, blue-green, yellow-greens and russet—quite unlike the blues and reds of the neo-medieval glass for which he became known later.

In the beginning, Connick was a complete designer and fabricator. As commissions grew in number, he founded his studio and in 1913 moved to 9 Harcourt Street in the Back Bay of Boston. The work force grew (at one time reaching about 40) and, out of necessity, an apprenticeship system was established. Most of the experience was "hands on." Not unlike any other atelier-atmosphere, there were designers, cartoonists, glass-cutters, painters and installers grouped

Vestibule window in the Chapel of Temple Emanu-El, San Francisco.

around a master teacher. (This same process existed in the medieval guild system and exists even today in the professions of architecture, medicine and law.)

Over the years, it was not unusual for someone else to develop the design with Connick adding the finishing touches. Each person participating in the process added his own touch and it became a co-operative effort as though there were one mind and one pair of hands. It takes much time to develop and maintain an organization such as this.

The Arts and Crafts Movement began in 19th century England with John Ruskin, William Morris, Edward Burne-Jones and Dante Gabriel Rosetti. The movement spread to Boston and is extremely important in the history of the stained glass craft in the United States. The Society of Arts and Crafts Boston, formed in 1897, was the first such group to appear in this country. A major exhibition of crafts, art and architecture was held this same year at Copley Hall and included some stained glass. The opalescent glass of Tiffany and LaFarge was popular at the time. (At one time or another, many Boston architects and the artisans who designed and fabricated the work for their buildings were members of the Boston Society. Connick was president of the Society from 1934 to 1939.[3]

The Boston Museum of Fine Arts is currently housing a show entitled "The Art that is Life: The Arts and Crafts Movement in America, 1875-1920."[4] It gives a flavor of the various shows which oc-

curred at World's Fairs and exhibitions of the Arts and Crafts groups throughout the country. Among the many objects, the current exhibition displays the "Altar Book" (The Merrymount Press, Boston, 1896) with type, initials and borders by Bertram Goodhue which was initially shown in the 1897 exhibition. Also displayed is Charles Connick's "Astronomy," made in 1911 in Vaughan and O'Neill's shop and one of the three exhibited by Connick at the 1915 Panama-Pacific Exposition in San Francisco and winning a gold medal for craftsmanship.

Orin E. Skinner, the president of the Studios for many years joined Connick after the First World War and worked there for nearly 60 years. He began his craft at Bel-Art Glass in Buffalo. Other studios for which he worked included Baker Art Glass Studio (Rochester) and R. Toland Wright (Cleveland). While in Rochester, he studied under Herman J. Butler, Pike Studios. An exhibition of Connick's work drew Skinner to Boston. He notes that Connick was a wonderful businessman—an aspect of the arts that is often forgotten. Eventually Skinner worked into the selling and did much travelling, particularly after the Second World War. He also designed a number of windows and worked in other aspects of the craft. Often the two couples would travel together on vacations in the United States and Europe.

Clerestory window in Preachers Immanuel Baptist Church, Portland, Maine.

Many parties were held at 9 Harcourt Street. They were often attended by musicians from the Boston Symphony, Robert Frost, Joseph Auslander, Sherwood Anderson, Rollo Walter Brown and others. There were recitations of poetry and live music at these events. Connick was fond of the vibrant colors in early Sandwich glass and he made many medallions from six to eight inches in diameter which were given as gifts to his friends. One medallion was made to commemorate Frost's "Stopping By Woods On a Snowy Evening." Frost responded with the following piece:

Unless I call it a pewter tray
Of precious jewels with which to play
A life-long game of solitaire,
I haven't yet the thing to say
To Connick's stained glass wonder gift.
And still it isn't exactly fair
To call it a game of solitaire;
Since not permitted to move a stone
I must ask the help of the light of day
In order to make the colors shift
And that's not playing it quite alone.[5]

According to Skinner, this was often recited by Frost at the Studio's social gatherings.

A big undertaking for everyone at the Studio was the book published by Random House in 1937, Connick's *Adventures in Light and Color: An Introduction to the Stained Glass Craft*. It was a ten-year project, based upon many of the articles that Connick had written over the years including those of the Stained Glass Association of America's publication *Stained Glass*. The book is a highly personal account of his experience in the craft including the relationship between architecture and glass making. Interspersed are many black and white drawings, photographs and gouache paintings of various windows mounted on a black background. The book concludes with Connick's impressions of glass at churches and cathedrals in England and on the continent.

This book was dedicated to Cram and had a foreword by Charles D. Maginnis, Boston architect. Connick notes, "Some windows by William Willet in Pittsburgh and others by Christopher Whall in Boston (The Church of the Advent) helped toward his [Connick's] conversion to active light and color, although it did not become absolute until after he had seen the glories of Chartres."[6] The text, illus-

The Abraham Lincoln panel for the Daniel L. Marsh Chapel at Boston University in development in the painting studio of Charles J. Connick Associates.

trations and future output of the Studio bear out his statement. It was the blues and reds in counterpoint that captivated Connick's imagination.[7] His first visit to the French cathedral was in August, 1910. The plates were made especially for the book, engraved in England, printed in France and melted down for copper during World War II.

Glass was difficult to obtain during the war and the Studio needed a good stock to carry them through. The principal difficulty was getting lead—a representative was sent to Washington to plead that stained glass was inspirational to the home front and he was successful.

Charles Connick died on December 18, 1945. Although he hadn't been active at the Studio for over a year, commissions had continued to come in and the craftsmen were engaged in the middle of the Baylor University Browning Memorial Library windows at Waco, Texas. There was great concern whether the studio could continue without Connick's presence. It is a tribute to the Studio he built that it has continued for 40 years since his death executing many commissions throughout the country.

The studios have closed for a variety of reasons. The craftsmen are too old to train apprentices who are often in a hurry to learn the craft. Also a six-story building, projected for the south side of the studio, will block out light in the room where windows are erected. Connick Associates owns the buildings that house the studios, and the property has become quite valuable because of the Southwest Corridor project. But according to Skinner, there is no scarcity of work, and there are still inquiries for new glass from former clients.

Several years ago, the Boston Public Library was given many Connick job files, gouache studies of proposed windows and photos for their archives. Now the remaining color plates, files, and samples of glass will join the existing collection. The inventory of glass, kilns and much of the library and other equipment was sold at auction.

Plans are currently being drawn by the Boston firm of Shepley, Bulfinch, Richardson and Abbott for the restoration and renovation of the research library at Copley Square (often called the McKim building after the partner of the New York firm responsible for its design). A room housing the Connick Collection is to be included. It is anticipated that lectures, classes and travelling exhibitions as well as scholarly research will take place once the collection has been catalogued. It will increase the breadth of the Library's holdings—the Print Department already possesses the Cram (Goodhue) and Ferguson and Maginnis and Walsh architectural records among others. The Fine Arts Department has recently received the archives of the Boston Society of Arts and Crafts. Happily, much late 19th century and early 20th century related material will be housed under one roof.

A foundation with tax-exempt status has been recently established to receive contributions to fund the ongoing work of preserving the collection. Inquiries may be directed to: The Charles J. Connick Stained Glass Foundation, Ltd., c/o Orin E. Skinner, 37 Walden Street, Newtonville, MA 02160

It seems particularly fitting and proper that the history of Connick Studios will be preserved in the archives of the Boston Public Library. Friends and colleagues across the United States and Europe pay honor and tribute to the talent of this memorable individual and the studios he erected.

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3. Beverly Kay Brandt's Ph.D. dissertation, "Mutually Helpful Relations: Architects, Craftsmen and the Society of Arts and Crafts, Boston, 1897 to 1917." Two volumes, Boston University, 1985, provide a thorough treatment of the inter-relationship that existed. Also see "The Society of Arts and Crafts, Boston" Exhibition Record 1897 to 1927, compiler and editor, Karen Evans Ulehla, (Boston: Boston Public Library: 1981)

4. This exhibition will also be shown in the following cities: Los Angeles County Museum of Art, August 16 to November 1, 1987; Detroit Institute of Arts, December 9, 1987 to February 28, 1988; and the Cooper-Hewitt Museum, New York City, April 15 to June 26, 1988.

5. Connick, op. cit., p. 92. Reprinted by permission of Henry Holt and Company, Inc. New York.

6. Ibid., p. 135.

7. According to Orin E. Skinner, "Connick Blue" was any pure blue, not restricted to shade. "Connick used blue because it was restful and contemplative as opposed to red which is active and exciting. It served as a background for other colors in smaller proportions." Connick was fairly open-minded about color. Skinner recalls a time when a case of greenish-yellow glass came in. Connick looked at it and said "Send it back!" He changed his mind, however, and later said, "Do you suppose we can get any more of it?"

WHO ARE COLLABORATORS?

by D. Lee DuSell

Photo by Mary DuSell

It has been my good fortune as a sculptor who works in metal to experience and contribute to a variety of projects representing major religious faiths. There are obvious differences among these religions but what was unexpected to me was their shared similarities. All acknowledge the existence of a God, Supreme Being, Deity, or other Presence which forms the basis of their worship. In ceremony and ritual, they are similar in the leadership of clergy, the inclusion of readings and messages, in music and sounds, symbols and signs, flowers and plants, vestments, altars, prayers and purification. Working with groups other than my own, I have realized that we all search for truth that transcends the physical and material, that we share a sense of the spiritual.

I sincerely believe that art and architecture possess the ability to communicate this universal spirituality, and it is this possibility that forms the basis of my work as an artist. It is not my intention to suggest that an artist of one faith can understand all the needs of another. There are always specific areas of doctrine, belief, and practice that one cannot know, but I believe that it is possible to produce work that is appropriate and that will communicate across geographical and religious boundaries.

I have also been fortunate to work with architects who are interested in collaboration with artists from the inception of their projects. Though there are examples of noteworthy collaborations there is often a tension between the two. Artists work most harmoniously with architects when they are called to understand the architectural concepts, structural systems, aesthetic intent and other elements that make up their collaborator's creative activity. It is the same for the architect. True collaboration will produce a complete, and culturally enriched environmental experience. When artists and architects share a respect and confidence in each other's work, the clients share in the benefits.

Indeed the client must always be regarded as a principal in any collaboration. He/she/they will arrive on the scene with an idea, a need, and a budget that will enable all the other parts to fit into place. Clients, like artists and architects, come from a variety of backgrounds. The ideal client is one who is visually literate: familiar with space, light, color, form, materials, and the aesthetic potential of them all. This does not mean that other clients may not be educable, nor that the visual client is necessarily easier to work with. It does mean that the artist, the architect and the client should always be willing to listen, to understand, to explain concepts and to consider alternatives. Just as the artist and architect cherish their uniqueness, so also the client cherishes his and his contribution to the success of the total effort is important.

As a young artist I longed to do more than show my sculpture on a pedestal. I wanted it to be on an actual building, and preferably where the whole environment had been taken into consideration. I believed that if I could capture the spirit of the architectural concept at human scale, the viewer would not be able to distinguish between where the architecture stopped and my work began. As a painting student in Mexico I had been overwhelmed by the murals of Orozco and others, both inside and outside of many public buildings. Seeing this work and meeting a number of the artists I became convinced that art in this environmental context enriched the quality of everyone's life.

I am often asked how I became involved in my work. It was something I always wanted to do. I grew up making pictures, looking at things and responding with visual images. That seems to be the beginning point for most artists. The excitement and satisfaction of making objects happened years later, as did the realization that my objects could contribute to the success of an architectural setting.

My first opportunity for a collaboration came through Walter B. Ford, a generous and tireless patron of the arts in Detroit who offered a commission for a metal screen in a building that his design firm was creating. After that experience, I was eager to do more. Lester Fader, an architect working for Minoru Yamasaki volunteered to make an appointment to show a portfolio of my work. Mr. Yamasaki commissioned me to create the entry doors for the McGregor Memorial Conference Center. Neither of us could have predicted that those doors would be the beginning of a 30-year working relationship with Mr. Yamasaki. I feel honored that he drew me into his circle of collaboration.

Collaboration from conception is not always possible but timing is very important. The earlier an artist participates the better it is. If the building design is finalized before artist participation begins, creative offering is minimized. In contrast, when the artist is part of the team early in the development so that respect can develop among all parties, it is optimum. Though architects select artists rather than the other way around, I sus-

LEE DUSELL *maintains studios on Torpy Pond Road in Erieville, Pennsylvania.*

pect that artists interested in collaboration assemble a list of architects whose work they admire. Any efforts to present their work therefore must enjoy good timing.

Some people think that extensive model work is an unnecessary expense, but each new project is uncharted territory and a quality model can alert you to quantities of information, both technical and aesthetic. In the final analysis I think they save time and money, and help avoid misunderstanding and disappointment. Mr. Yamasaki always developed his ideas from models that were continuously revised as his designs changed and matured. After studying the models we would retreat to his office to discuss ideas, aesthetic objectives, client interests, schedule, and any matter important to the project. After lunch there was always a stack of working drawings waiting in a conference room from which the specifics of the projects could be understood.

Occasionally if we both needed the same model, I would build my own version. This was the case with the Bimah for the North Shore Congregation Israel, Glencoe, Illinois. When a project was large or there was extensive client input, as in the case of religious projects, Mr. Yamasaki arranged meetings when the client and I could spend time together, not only to discuss business but to have dinner and get to know each other as people. This kind of interchange, I believe, also helps assure the success of a collaboration.

A combination of religious conviction and artistic integrity is most frequently the source of true religious art. When an architect with this intense motivation and a similarly motivated artist can collaborate on a religious project, there is the strong possibility that religious art will be born. It doesn't matter to me whether I do a door knob, a wall, a piece of sculpture, a door, or furniture, or whatever—it all comes from the same source for the same reasons, and if all goes well, it communicates my praise for a living, wise, and compassionate God. Wherever my work appears, whether in an urban, public place, corporate environment, museum, gallery, private residence or religious building, it matters not. It is is my humble attempt to praise the Living God. As long as a client accepts this point of view, whether or not his religion differs from mine, I am able to produce work for him.

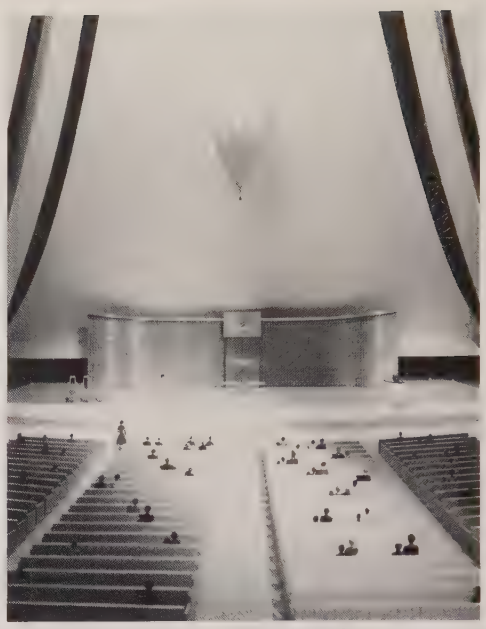


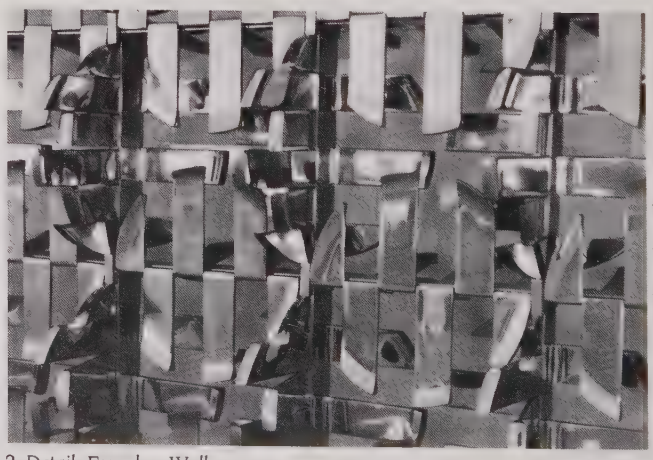
Photo by Daniel Bartush

1. *Shiga Sacred Garden, Shinji Shumeikai, Shigaraki Prefecture, Japan (artist's working model). Minoru Yamasaki and Associates, Troy, Michigan, architect; D. Lee DuSell, artist.*

4. *Ceremonial chair, Shiga Sacred Garden.*

Photo by Taro Yamasaki

2. *Founders Wall, Shiga Sacred Garden.*



Photos furnished by Shinji Shumeikai

3. *Detail, Founders Wall.*

5. *Spea*
Garden

Photo furnished by Shinji Shumeikai

od House doors, Shiga Sacred Garden.

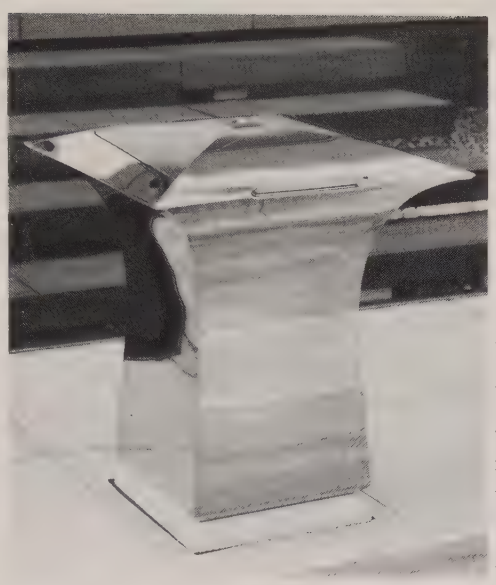


Photo furnished by Shinji Shumeikai

9. Collection box, Daikoku do (shrine).

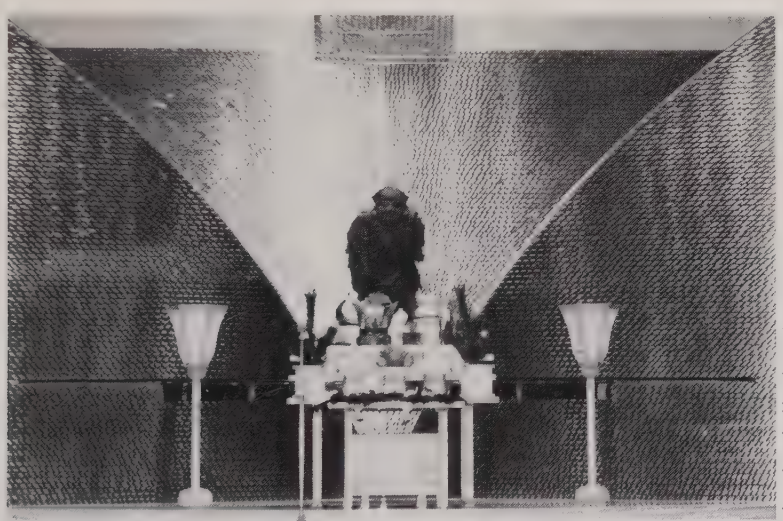


Photo furnished by Shinji Shumeikai

8. Daikoku do (shrine), Shiga Sacred Garden. Tadayoshi Ito, Itos-Architects and Associates, Tokyo and Kyoto, Japan.

Photo furnished by Shinji Shumeikai

red

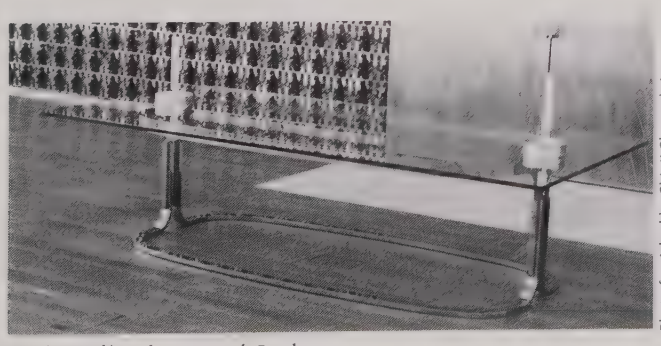


Photo furnished by Shinji Shumeikai

6. Altar table, Shiga Sacred Garden.

Artist's Notes on Projects

(see photos)

1. *Shiga Sacred Garden, artist's working model*: All elements of the total composition are developed in the context of the architectural space. Many variations are produced and evaluated. During the development of this particular project, many differing conceptual approaches were tried before the final design eventually evolved. In the process of searching for a feeling, or quality that you believe to be desirable, coming close is never good enough. Eventually, the evolution of the pieces develop into a whole that summarizes your philosophic intent.

2. *Founders Wall, Shiga Sacred Garden*: The primary focal element upon entering the sanctuary space, which serves as a visual terminus in the room. Aluminum bronze was selected because of its delicate color. A larger-than-life size statue of the Founder of the sect is housed within the center of the wall and is enclosed by two doors.

The mirror finish on the metal allows the wall to interact with the many moods of both the natural and artificial illumination which fills the space.

The delicate fabric-like quality is derived from approximately 60,000 metal petals, which are inserted into an expanding and undulating grid made of nickel silver alloy.

The doors and panel above are engraved with an intaglio linear motif, which creates a spirited luminosity. The above panel contains the symbol of the Shinji Shumeikai religious sect.

3. *Detail, Founders Wall*. The white copper nickel alloy grid is suspended from the top edge of the reinforced concrete wall and is approximately 20 cm. in front of the Burmese marble facing. The modular form development consists of a circle, which occurs on the plane of the wall, and a semicircle perpendicular to the plane of the wall. This composition alternates on both the front and reverse side of the grid. The bronze wall structure is very spatial.

4. *Ceremonial chair, Shiga Sacred Garden*. A sculptural form carved from Sycamore wood. Upholstery fabric is silk. These six chairs are for very formal use and are scaled for the user. Special consideration is given to the spaces formed when the chairs are placed side by side.

5. *Speaker enclosure, Shiga Sacred Garden*. The acoustical engineers insisted that the speaker cluster be located in the center of the front wall. At approximately 7 meters in height, it became the most unwanted and yet the most necessary large object in the room. It was a formidable task to achieve an aesthetic solution.

The carefully studied form, the white silk covering and the aluminum bronze trim work well together to achieve an almost lantern-like quality

6. *Altar table.* Made of stainless steel and glass. The stainless steel bar that rests on the floor is formed on the flat side of the bar. The stainless steel bar that supports the glass is bent on edge for stiffness. Where the ends of the bar meet, they interlock to form the structure of the table base.

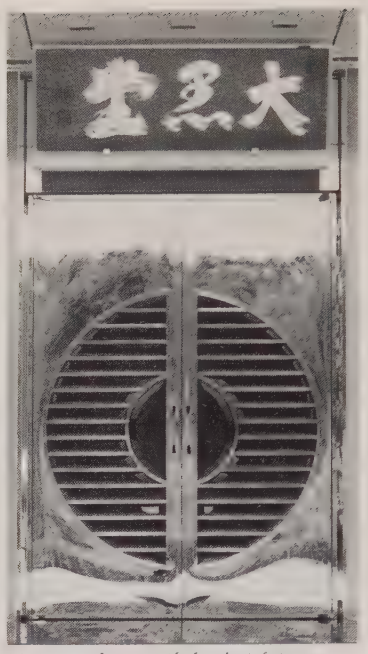
7. *The God House doors.* Adjacent to the main Temple building is a smaller structure named the God House, an extremely private single room entered by the few spiritual leaders of the Shinji Shumeikai sect. This space contains their most sacred scroll. The entry doors are made of gold leaf over cast aluminum. It was required that the doors have a fire rating and that they also be light enough to open and close with a mechanical door operator. The doors were built in artist's studio and shipped to job site for installation.

8. *Daikoku do (shrine), Shiga Sacred Garden.* The client, Shinji Shumeikai, wanted to expand the Sacred Garden site to include a shrine for Daikoku sama. The artist's portion of this project was to develop the screen, canopy, table, entry door and collection box. The Shrine is diminutive compared to the neighboring Temple building. To accommodate the large number of members who gather before it on the adjoining plaza, the architect ingeniously lowers the front and two side walls as a unit, to reveal the interior of the Shrine. The walls rise again to complete the ceremony. In similar fashion, as the statue was small in scale, the artist chose to make the screen and canopy dramatically visible to the members on the plaza.

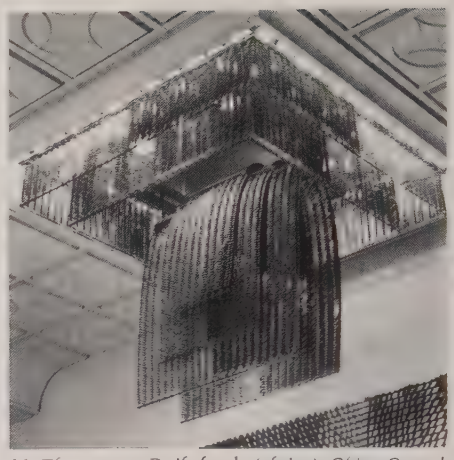
The screen is made of interlocking extruded bronze pieces developed by the artist. The cutting of the extrusions reflects the radiating curved form of the screen.

9. *Collection box, Daikoku do (shrine).* A highly refined form and carefully detailed. Its function is to receive the offerings brought by members. Made of mirror finished stainless steel, which relates it to the visual accent of the door and takes advantage of the reflections of the natural surroundings.

10. *Entry door, Daikoku do (shrine).* Mirror finished stainless steel was used to reflect the color and mood of the natural setting. Thick faceted glass within the circle refracts the illuminated images on the inside of the Shrine. This adds to the aura of mystery surrounding the use of the Shrine.



10. *Entry door, Daikoku do (shrine), Shiga Sacred Garden.*



11. *The canopy, Daikoku do (shrine), Shiga Sacred Garden.*

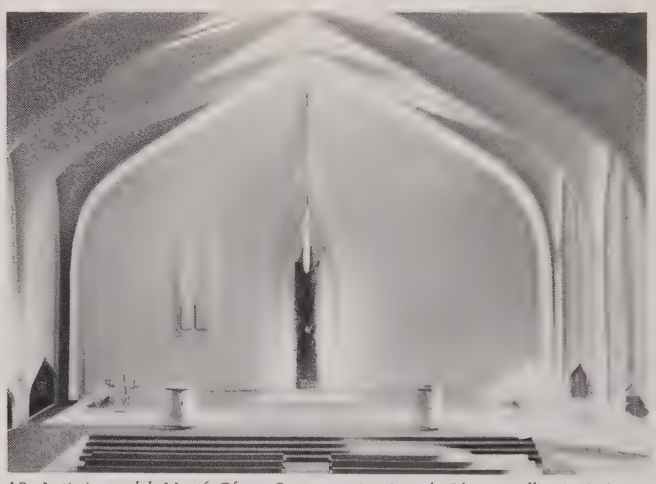


Photo by Baltazar Korab

12. *Artist's model, North Shore Congregation Israel, Glencoe, Illinois. Minoru Yamasaki and Associates, Troy, Michigan, architect.*

Photo by Hedrich-Blessing

13. *Completed project, North Shore Congregation Israel.*

Photo by Sharon Sackreiter

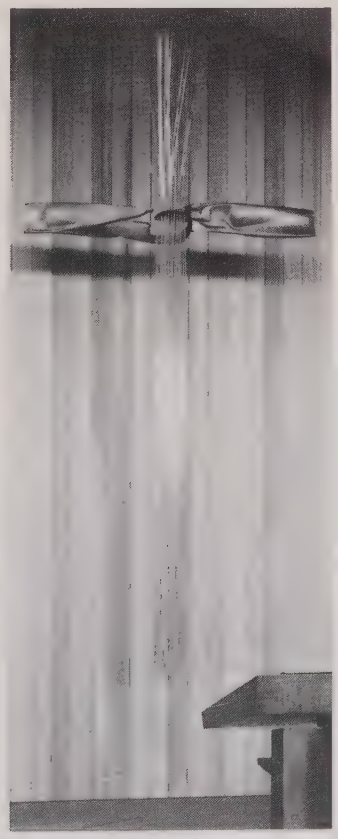
14. *Menorah, North Shore Congregation Israel.*

Photo by Randall McKay

15. *Baptistry Gate, Sacred Heart Polish Church, Syracuse, N.Y.*

Photo by Lester Fader

16. *Lynnwood Reformed Church, Guilderland, N.Y. Gordon Schopfer Associates, Syracuse, N.Y., architect.*



17. *Suspended chancel cross, Lynnwood Reformed Church.*

11. *Canopy, Daikoku do (shrine).* Made of small, formed sheet bronze modules assembled on wires to provide a flexible hanging form above the statue. The canopy moves subtly in the wind when the Shrine walls are lowered.

12. *North Shore Congregation Israel, artist's model.* The artist's portion of this project was design of the Bimah, including the Platform, Ark, Eternal Light, Menorah, Lecterns and the Wall in back of the Bimah. All design was done by working directly with the materials—a very different approach from that of a model maker who executes someone else's designs from drawings. The lighting scheme was also developed from this model. The model was used to present the design to the client, and eventually became the source of information from which the working drawings were done.

13. *North Shore Congregation Israel, completed project.* The Ark is made of wood overlaid with gold leaf, and the doors are edged with teak wood. The tall form surrounding the Ark is made from reinforced polyester resin and is painted. The Lecterns are teak wood. The Menorah is bronze overlaid with gold leaf. The Tablets of the ten commandments are beautiful white marble, which was also used as the base of the Ark and for the edge of the platform including the stairs.

14. *Menorah, North Shore Congregation Israel.* Made of bronze and gold leaf. For the celebration of Hanukkah, an additional branch is added to the notch on the central stem.

15. *Baptistry Gate, Sacred Heart Polish Church.* A Baptistry Gate added to an older building as part of refurbishing the Baptistry. Made of hand forged aluminum bronze with a fine satin finish. The forms are thematic of water.

16. *Exterior Memorial Cross, Lynnwood Reformed Church.* Made of stainless steel, which was polished and buffed to a mirror finish. The linear motif is created by engraving. When walking past the Cross, the mirrored images move in dramatic ways. This Cross is an expression of the Ascended Christ. Received 1986 IFRAA Art Award.

17. *Suspended Chancel Cross, Lynnwood Reformed Church.* Made of raised bronze sheet and gold plated brass rods. The Cross is an expression of the Transfigured Christ.

FAITH AND FORM: PRESERVING NEW YORK'S RELIGIOUS LEGACY

Photo by Frederica Matera

by Jane Holtz Kay

The sign tacked to the brown cardboard box cries out for attention: "Rensselaer County Food Pantries Need Your Help." Beneath the wooden Gothic spire of St. Paul's Church, beyond the Tiffany windows, the mission of the season is loud and clear: Feed the hungry, says the handwritten sign.

The house of worship does not call out so explicitly. But the 1827 structure built to exalt the glory of God makes its claims from time to time. When the roof leaks or the winds gust through the vents, or when a fire sent waves of black smoke through the sanctuary, another urgent need—the need to preserve and protect—sounded. In the end, that need demanded that the church spend a quarter million dollars to restore its building.

The Reverend Richard L. Hamlin, rector of St. Paul's Episcopal Church in the city of Troy, New York, sits in the parish house where the fire began almost a year ago and talks about the problem the church faces. He mentions St. Paul's attrition from 2,400 members in the 1950s to 350 today; he speaks of the urban flight which sent Troy's citizens out to the suburbs and left the church as hollow as the city itself.

"You are God's temple and God's spirit dwells in you," the original St. Paul declared. The fleeing churchgoers may have carried the spirit of the divine but often they were abandoning the material evidence of the temples that were once New York's glory. In Troy, it was a long century since seven Episcopal churches had flourished in the Hudson River Valley and six different denominations had religious houses in the three blocks around St. Paul's.

"What do you do with these wonderful buildings that come from a different age?" The Reverend Hamlin asks the question that confronts congregations across the state. How do you allocate scarce resources to preserve the places that enhance and embody the spiritual life of their parishes?

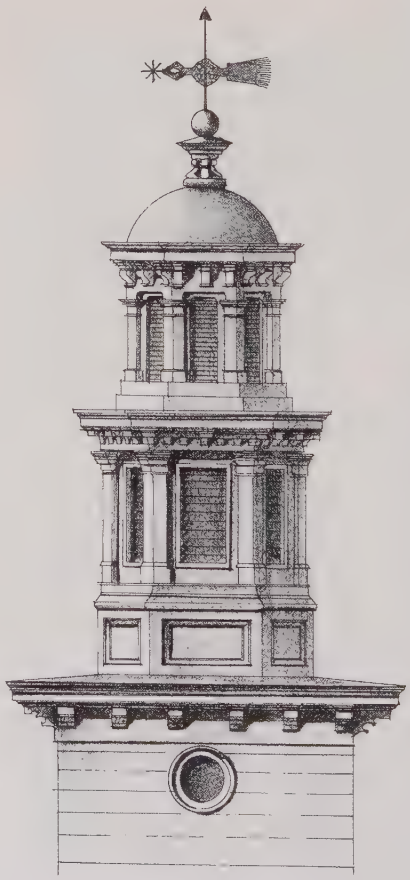
"It's a Christian home. It's also a city building," the Episcopal priest concluded. Funds for the recent repairs were raised from members. Repairs secured the roof. Painting restored the sanctuary. Members wielded buckets and paint brushes. Insulation cut down the heating bill by $7,000. "We've been lucky," the Reverend Hamlin says.

Reverend Hamlin dwells less on the litany of a half million dollars still needed for repairs than on the transformation of the three-story Guild House next door into the Bethany Center, an ecumenical soup kitchen and day shelter for the homeless. "This room was a disgrace," the Reverend Hamlin recalls. "We love this room," says one of two sisters serving meals to 150 a day.

"For me the wonderful thing is the combination of fixing this building up to show its treasures and the use of what you have," he says as he leads the way down the creaky stairs. "The right priorities: social needs, human needs, and architectural needs. My sense is that every community can do this."

Can every community do this? Can the churches of New York—a splendid legacy of ecclesiastical architecture that glorifies God, inspires congregations, and anchors neighborhoods with landmark buildings—endure?

If the cases and conditions are as infinite as the communities, so is the architecture. Here an anonymous church rises



All drawings by Herb Kashian

Christ Presbyterian Church (1808; 1853), *Catskill.*

JANE HOLTZ KAY *is the architectural critic for* The Nation *and writes about architecture for* The Christian Science Monitor, Progressive Architecture, Architecture, *and other magazines. She is the author of* Lost Boston *and* Preserving New England.

from a hill, there an ecclesiastical building exalted by the signature of a major architect settles into a city neighborhood. Threatened by real estate pressures in affluent neighborhoods or imperiled by neglect and poverty in others, churches and synagogues alike struggle to maintain their legacy.

Cracks, broken gingerbread, eroding masonry, weak trusses—all signs of deferred maintenance—are the downside. Grandiloquent architecture whose soaring spaces and search for light "participate in the Creation itself," as Roger Kennedy put it in *American Churches*, are the enobling aspect. As New York's Architectural Heritage Year draws to an end, churches embody the most problematic structures on the state's landscape.

Are they too costly containers? Or pivotal environments for the events of the city? Or vehicles essential to the search for the Almighty? Clergy and congregations debate among themselves and preservationists join in the fray.

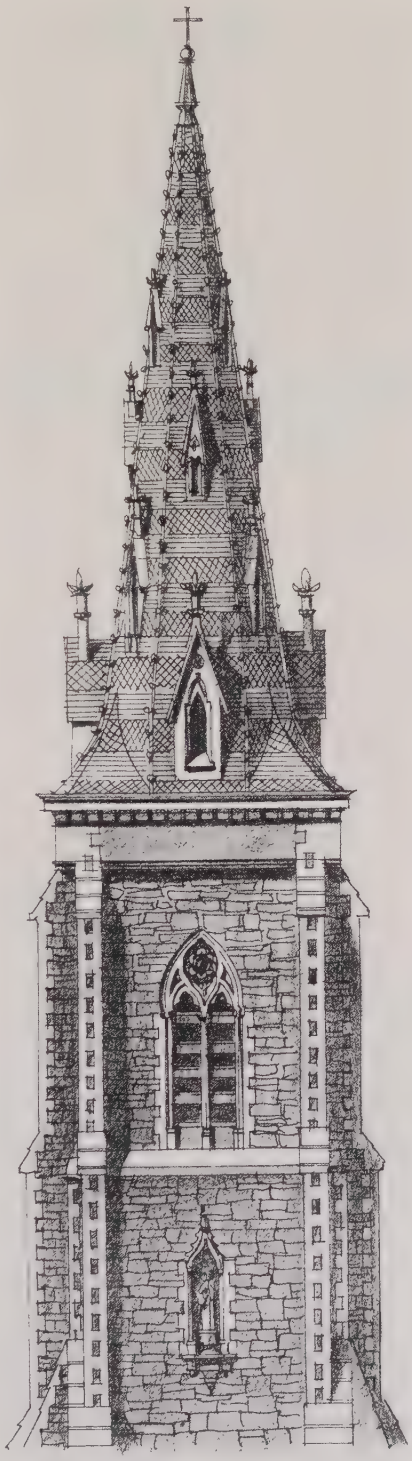
Unfortunately, much of the church leadership has endorsed the first view—the notion of church architecture as a container, and a leaky one at that. Forgetting that the "'container" is the expression of theology, some religious groups have argued that churches should be exempt from landmarking, zoning, and other land-use controls.

Not so, say planners, preservationists, legal authorities, and architectural activists. "The law does not allow us to make any distinctions," says Gene A. Norman, Commissioner of New York City Landmarks Preservation Commission where two of the most controversial cases, St. Bartholomew's and the Church of St. Paul's and St. Andrew's, have lodged.

"The problem is you're sitting in the office headquarters of the Episcopal Archdiocese and you have to choose whether to put on the roof or shelter the homeless," says the Reverend Thomas F. Pike, citing the extremes. A preservationist, as well as a priest charged with caring for seven structures by such giants as James Renwick and Leopold Eidlitz, Pike understands the burden but disavows the church's right to dismiss the spiritual and environmental obligations of stewardship.

"There has to be a way to preserve, say, a wonderful 19th-century church because it has importance to the landscape and the fabric and the texture of the community," he says.

In the infamous instance of St. Bartholomew's on Park Avenue in midtown Manhattan, the case was compounded by the lure of a multi-million dollar real estate deal and a church which felt that the splendid 1919 neo-Byzantine building by Bertram Grosvenor Goodhue stood in the way of a profitable tower.



St. Joseph's Church (1856-60; 1910), *Albany. Patrick C. Keeley, architect. The church is owned by an individual—a retired army officer—from whom the congregation leases it at nominal cost.*

Spending several million dollars in legal and architectural fees (an irony not ignored by preservationists), they fought to demolish their parish house and erect a 47-story highrise. Turned down three times in their fight, the church has appealed to the U.S. Supreme Court.

"The argument is very simple," says the Reverend Thomas Phelan, Dean of the School of Humanities and Social Sciences at Rensselaer Polytechnic Institute. "The religious hierarchy doesn't want anybody telling them what to do with their property." They bolster their position by citing the doctrine of separation of church and state. In fact, the nation's founding fathers created the First Amendment in order to protect government from the interference of religion and not vice versa. Religious authorities say they need money to do good works. "They won't feed the poor any more than they do now," Father Phelan responds. "It has always struck me as self-serving and probably not correct to argue that churches can use such moneys more wisely and beneficially than other owners," adds the Reverend Mark Ridley of St. John's Lutheran Church in Albany.

"A standoff," the Reverend Pike calls the interaction, deploring "the adversary posture."

If the church hierarchy carries the battle against landmarking to the courts and the legislative halls of Albany, the congregations themselves have often worked more positively. Helped by the "back to the city" trend and the rise in church membership, churches may, in fact, be more stable than years ago, some say.

Touchingly and even triumphantly, a streetside constituency has begun to move—or, should one say, to plod—towards the New Jerusalem of spiritually uplifting buildings where good works are done. Unheralded, countless houses of worship keep up their housekeeping and their architecture in a routine, unpublicized way.

In Manhattan, the sad specter of demolition or the outright blasphemy of a church turned into a night club is balanced by the "extraordinary undertaking," in the words of the recent AIA award, of the Cathedral Church of St. John the Divine where, in a rundown upper West Side neighborhood, the congregation works to complete its 1892 structure.

Tempting real estate offers haven't deferred St. Mark's-in-the-Bowery, which

this fall dedicated new stained glass windows destroyed in a fire, or the Fourth Universalist Church on Central Park West, working through a group called S.O.U.L. (Save Our Universalist Landmark), to save its tower and do other repairs.

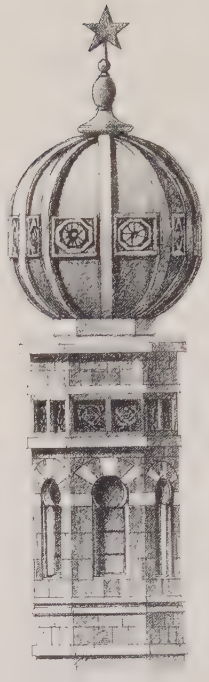
Outside the heated real estate market of New York City, church and urban revivals stabilize some parishes. Places like Albany evidence a church stewardship program that ranges from simple clean-up to the struggles of, say, Sweet Pilgrim Baptist Church where a black congregation coaxes paying customers in with the likes of the Mighty Clouds of Joy choir singing before a crowd of 1,100 in their 1876 sanctuary. "When you need lots of money, you have to uncover every stone," says its minister, the Reverend Haywood Bellamy. The $1,200-a-month heating bills still come as relentlessly as the chill of winter, but Sweet Pilgrim's front entry boasts restored masonry. "I have faith," says the minister. "I just wish I had as much money as faith."

It is, however, that faith and the reverence inspired by a religious setting that combines with a sense of mission, history, and noteworthy architecture to form the base for more arduous restorations.

"There was quite an argument," says the Reverend Kevin O'Brien describing the opposition to shoring up St. James Church in Chinatown. When four of the eight trusses supporting the structure had dry rot, the church feared for the roof over its head.

As Father O'Brien sat at his desk looking at St. James across the street and counting churches all around, he wondered: "I wanted to save it but I was always very, very conscious that there was a strong argument for jettisoning it," he says. In the end, St. James seemed irreplaceable on three counts. It filled a unique social need (to serve its Hispanic population); it had an historic past (it was the home of the Ancient Order of Hibernians); and it boasted vintage architecture (an 1837 Greek Revival building attributed to Minard Lafever). The church borrowed $500,000 and "we're about to borrow again," he says.

Preservationists have come to the rescue. Last fall, the New York City Landmarks Preservation Commission began a grant program which will spend $65,000 by June 1987; the private New York Landmarks Conservancy continues to fund restoration through its Sacred Sites and Properties grants program and sends out



Central Synagogue (1871-72) in Manhattan, designed by Henry Fernback, is the state's oldest synagogue in continuous use by the same congregation.

a newsletter called *Common Bond* with preservation profiles and technical advice to 7,000 subscribers. The Preservation League of New York State has published 10,000 copies of a popular handbook, *How to Care for Religious Properties*. Private donors like The J.M. Kaplan Fund and The Vincent Astor Foundation give grants. Also, the November election established the Environmental Quality Bond Act, which could funnel public money to religious properties.

One of the most sophisticated approaches to polishing the handles and minding the roof comes from the Architecture and Building Commission of the Roman Catholic Archdiocese of Albany, which offers advice from skilled members. "At any time, we have 75 church buildings going through," says the Reverend Thomas Phelan, who chairs the Commission. "We have $10 million a year in construction." Sometimes the advisory system works, he says, sometimes not. At St. John the Evangelist in Schenectady, the Commission failed to secure red slate for the roof; on the other hand, St. Mary's in Amsterdam was meticulously restored with $200,000 spent on the organ alone.

"We have a lot of places like that," says Father Phelan. "If you were to ask their priest if he is in favor of preservation, he'd say 'ohhh.' It's the status quo he wants. Which is fine."

Thus, for all the big-city-bucks tales like St. Bartholomew's that hit the press, most church narratives sound more like the story of *The Little Engine That Could*. These are the stories that warm churchgoers and cheer architects.

"You could see the joy and happiness in the faces of the congregation when the restoration was complete," says Ben Mendel, Jr. of Mendel, Mesick, Cohen, Waite, Hall, the Albany architecture firm that restored the Church of the Immaculate Conception after a fire gutted the interior.

Perched along New Lebanon's Route 20 where horse farms alternate with trailers, the church meant an enormous amount to the parish of 150 which paid $650,000 to rebuild its modest brick church of 1869. "I think it's sentiment," the architect says, "and a desire to hold on to what's good."

Then, there is the tale of the Eldridge Street Synagogue, a handsome Moorish structure dating to 1887 on New York's Lower East Side. "Big and empty and full of ghosts," in the words of journalist and President of the Eldridge Street Project, Roberta Brandes Gratz.

On the dramatic day when historian Gerard Wolfe almost literally pushed aside the cobwebs to enter its sanctuary, the temple still held history behind its dusty doors but not much of a congregation. At the time, the synagogue was often unable to gather together a "minyan"—the ten men necessary for Sabbath services.

Today, the Eldridge Street Project musters support and struggles for restoration. "Like the Universalist Church (S.O.U.L.), the point is that they have become vessels for what churches and synagogues were—the focus for religious and community activism," says Gratz.

Beyond their stretch for the spiritual, "such structures anchor the community," the Reverend Pike notes. "They have a great effect on the environment. It would be a tragedy if that were lost. I don't think religious institutions should operate like museums. I'm talking about institutions which address the basic issues of life," he continued. "And preservation is one of those issues."

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REPORT OF A SUCCESSFUL VENTURE

by Betty H. Meyer, Editor

Photo courtesy of The Corning Museum of Glass Corning, NY

The Corning Museum of Glass. Gunnar Birkerts, architect.

Stained glass artists and enthusiasts from all over the U.S. streamed into the charming village of Corning, New York for their 1987 summer conference and for the awards ceremony of an international competition. The tree lined brick sidewalks, the 19th century landmark streets occupied by glass studios, craft shops and the Rockwell museum paralleled one side of the Chemung River with the Corning Glass Center and Museum on the other.

The Corning Museum is world famous for its glass collection (20,000 objects on display), tracing the history of glass from objects chipped from volcanic obsidian by prehistoric man to hand-formed glass by contemporary artists. A widely heralded exhibition,"Glass of the Caesars," from Cologne, West Germany and "Thirty Years of New Glass" are special featured exhibitions for the summer. The distinctive architecture of the Corning Museum is the design of Gunnar Birkerts, Birmingham, Michigan, who is also a recipient of IFRAA ecclesiastical awards. Three of the speakers for the SGAA conference were architects Edward Sovik and Herman Hassinger, and glass designer Crosby Willet, all IFRAA members.

Herman Hassinger pointed out that when we took art down from its integrated place on a wall and made it a moveable object, we lost something very important. We removed art from its purpose of cultural statement and committed it to a future of transportation and commerce. The glass art of the cathedral, however, was still on the wall and so significant in its impact that it was like a space shot of its age. He traced the history of stained glass through the Impressionist period when artists, influenced by Japanese prints, created calligraphic black lines that found their way into cathedral windows. He lamented the fact that many architects think of stained glass only in ecclesiastical terms but noted that this is changing. He encouraged delegates (through the use of slides) to seek out architects and make them aware that they are missing secular visual opportunities for glass. He asked artists to use innovative technologies rather than reinterpret medieval ones; to create space rather than merely fill it.

Edward Sovik reminded his audience that in medieval times images were thought to be necessary iconography for the uneducated and that often both images and churches were static monuments to dead saints or heroes. Today, he said, our understanding of images returns us to pre-medieval times when the church was not yet a temple but was a gathering place for worship and was not yet saint-directed but rather directed toward people. Today then we hope that our images are not intellectual exercises but are emotional creations that establish the humanity of all earth's people. We want our art to participate in the proclamation of our faith.

William Willet, "Beatrice and Dante," c. 1910-1920. Gift of Dr. Thomas H. English.

What then do we proclaim? There are others who pursue truth, others who project ethics, but we are uniquely concerned with the religious category of the holy. We search for symbols of the divine, but we only point not define, not comprehend but apprehend, not conceive but perceive an immediate, irrational sense of God. The final name is No-Name and is an awesome and ineffable mystery, drawing us unto Itself.

How then do we symbolize a mystery? How can our symbols help us? As in indirect lighting, we must look for and discover the hidden source of light. Like Beauty, we must recognize it by intuition. It will be as various as creation, but participating always in the nature of what it symbolizes. One must remember too that art is a composite of both beauty and its opposite, the serene and the troubled, the shadowed and the light, the pleasing and the ugly. All are portals to the transcendent.

We come closer and closer to understanding the natural world which is finite and rational. Why then do we hesitate to

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use the intuition of the artist to lead us closer to the infinite? Art in its wholeness penetrates the mystery.

Crosby Willet introduced an historical slide lecture by emphasizing that the foundation of all major world religions is light, and that the beauty of stained glass is summoned when light passes through it. Architecture is the mother of the arts and stained glass is its handmaiden. Beginning with the glass of Chartres, Crosby traced the history of glass technique and design through the intervening centuries to the contemporary period. All of us had a sense of pride when we visited the museum board room and saw the two panels of Beatrice and Dante which Henry Lee Willet left in bequest to the museum in recognition of his father's work.

SGAA member Helen-Kay Olson was chairperson of the Association's first international competition and exhibition which was hung in the Corning Museum. Eleven countries were represented and over 300 entries were submitted. Awards were presented to:

Judges' Best of Show: Tom Krepcio, Cambridge, MA

Best Representational Composition: Alice L. Johnson, Watertown, MA

Best Non-representational Composition: James Scanlon, Cork, Ireland

Best Chromatic Transmission: Catherine Thompson, Seattle, WA

Highest Technical Excellence: Tom Krepcio

Best Kiln-formed Glass: Dan Fenton, Oakland, CA

Best Glass Sculpture: Mitch Foley, Kangaroo Point, Queensland, Australia

Best Innovative Work: Denise Stillwaggon Leone, Hamilton, NY

Best of Show, Popular Vote: Denise Stillwaggon Leone, Hamilton, NY

Jury (Slide): John Kebrle, Charles Z. Lawrence, Paul Marioni; *(Show)*: Susanne Frantz, Sean McNally, Janet Schirn

An equally impressive exhibit of SGAA Associates work was enjoyed and awards given to:

First Place: Newy Fagan-Graves, Oklawaha, FL

Second Place: Saara Gallin, White Plains, NY

Third Place: Gene and Jackie Cerf, Homewood, IL

Best of Show (Popular Vote): Gregory Kasza, Harvey, LA

Best First Year Exhibitor: Gregory Kasza, Harvey, LA

Jury (Slide): Karen J. Hendrix; *(Show)*: John Kebrle, Roy Walter Coomber, Charles Z. Lawrence

Elizabeth E. Perry, Issaquah, Wisconsin, is President of SGAA.

LOOKING FOR MICHELANGELO AND FINDING BERNINI

by Reverend Timothy R. Pelc

Personal observation leads me to believe that Roman Catholics in the United States have been confused about their cathedral churches for some time now. In a simpler era, characterized by pre-Vatican II theology, the cathedral's role as seat of the local bishop was enunciated clearly enough, yet few cathedral churches really captured the admiration and loyalty of a large number of the Catholic faithful. Catholics may have felt closer to the Basilica of St. Peter's than they did to their diocesan cathedral in the same way that they were taught that the local church was subordinate to Rome.

Post Vatican II years put more pressures on Catholic cathedrals. The hierarchical model of ecclesiology which had almost exclusive reign over Catholic thought and architecture was seen to be relative to many other legitimate biblical, social and sacramental models. The Cathedral with its strongly identifiable "pyramid-ecclesiology" seemed as old fashioned as locomotives and black and white TV. Then too, it was at this time that Catholics found themselves experimenting with theological/architectural concepts such as multi-purpose and flexible spaces, "comunidades de base" and floating parishes. The staid diocesan cathedral looked anachronistic to many. Liturgical celebrations once seen to be the exclusive possession of the cathedral church (like ordinations, adult confirmations, and the public Divine Office) found their way into local parish churches. An era of decentralization found little reason to celebrate a diocesan center. Further erosion to the status of the cathedral came as more than a few of these buildings found themselves standing alone as Catholic population abandoned city for suburbs. More and more, cathedral towers stood in the middle of urban decay. Both time and theology seemed to pass cathedrals by.

It has now been over a quarter of a century since the liturgical reforms of the Second Vatican Council were promulgated . . . sufficient time for the dust to settle and for some distinct themes to surface. Catholic Christians, in the main, now know that they can never be comfortable celebrating one type of ecclesiology in a building that silently screams another. No longer can the "two-room" church divided between sanctuary and nave be an adequate arrangement for worship. The proscenium stage has given way to the concept that the whole assembly space is sanctuary, interspersed with focal points where important sacramental events happen. In this new sanctuary, people are participants not spectators. They are drawn to the Water, Word and Eucharist and given strength to take these gifts back into the community. Armed with creative support from a document like the U.S. Catholic Bishop's *Environment and Art in Catholic Worship*, architects and designers began to fashion appropriately new churches.

As liturgy began to grow stronger in parishes and as it was seen to be the true "work of the people," the local church gained a stronger identity as the Body of

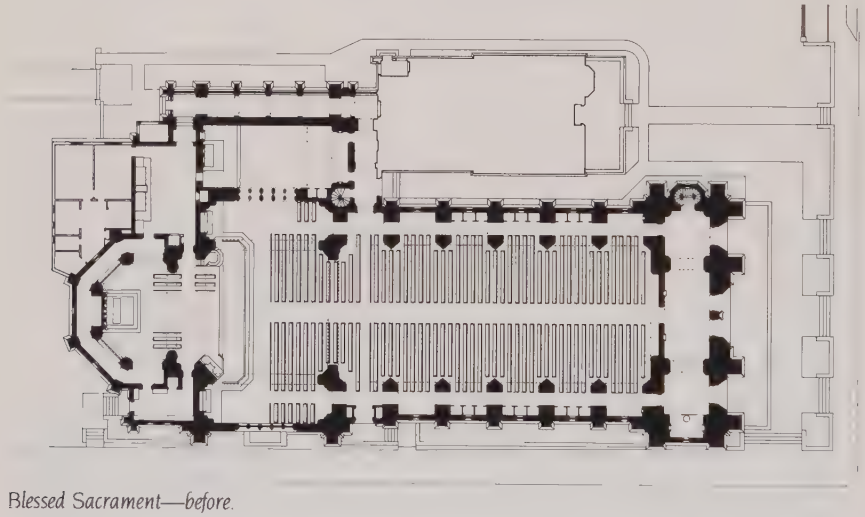
Going over Cathedral plans, from left: Gunnar Birkerts, Tony Goetz (his assistant for the project), Bishop Cooney and Robert Rambusch, liturgical consultant.

REVEREND TIMOTHY R. PELC *is a priest of the Archdiocese of Detroit. He received his Master's Degree in Liturgical Instruction from the University of Notre Dame. He was Chairman of the Cathedral Renovation Committee and founding Chairman of the Archdiocesan Art and Architecture Committee. He is pastor of St. Ambrose Parish in Grosse Pointe Park, Michigan. Currently he is working with Gunnar Birkerts and other Detroit area architects planning the sites for Pope John Paul's visit to the Archdiocese of this year.*

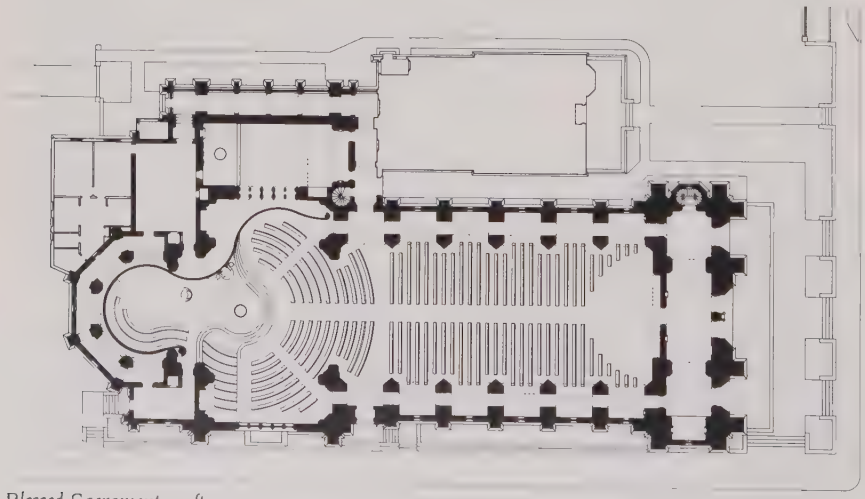
Christ in a particular geographic region. The spin-off effect from this was the strengthening of diocesan identity and the increased valuation of the local bishop's role as unifier and enabler. Catholics for the first time in generations discovered the long held truth that was reiterated in the *Constitution on the Sacred Liturgy*: "All should hold in very high esteem the liturgical life of the diocese which centers around the bishop, especially in his Cathedral Church." Almost every major diocese embarked on renovating its Cathedral. A few notable new cathedrals were built. Some bishops even gave up their suburban residences and returned to live at their cathedrals.

It is in this climate that the Cathedral for the Archdiocese of Detroit began its program of renovation. Blessed Sacrament Cathedral is an imposing limestone, Gothic structure built by Cleveland's Walsh Architectural firm in 1916. Located in one of the most fashionable parts of town at the time, it housed a congregation of early automotive and manufacturing pioneers who built their mansions in its environs. Situated on Woodward Avenue, the city's main street, it was centered in one of Detroit's first "suburbs," located just a short drive from the downtown office area. In 1938, the Cardinal of Detroit, Edward Mooney, made the decision to adopt the church as his Cathedral. Interior and exterior detailing was completed at that time under the direction of the Detroit architect, George Diehl.

Thirty years later, blessed Sacrament Cathedral found itself responding to a much different reality. At that time John Cardinal Dearden was the ordinary of the diocese and Bishop Walter Schoenheer was Cathedral rector. Together they enacted the environmental changes in the worship space that were being called for in the *Constitution on the Sacred Liturgy*. Blessed Sacrament was one of the first Catholic Cathedrals in the nation to do so. Communion railings were removed, a thrust sanctuary and free-standing altar were placed in the midst of the assembly, a Eucharist chapel with a flexible floor plan was created, and a second Cassavant organ purchased so as to support choir and congregational singing from the main floor rather than from the loft. These alterations, although dramatic, were done at minimal cost with the understanding that they would serve a few years as an experiment and completed in a more permanent fashion at a later time. All the multiple problems of city and church in the 1970s conspired to postpone the building renovation.



Blessed Sacrament—before.



Blessed Sacrament—after.

Blessed Sacrament Cathedral gradually found itself housing fewer parishioners and few participants at diocesan events as ghettos encroached on the once stylish area. Problems of security and a dramatic drop in income further exacerbated its problems. (At one point, the rectory's antique furnishings were sold off to gain operating revenue.) It was during this low ebb that Bishop Patrick Cooney, director of the Department of Worship and later pastor of the Cathedral, called together the first Cathedral Renovation Committee in 1976. This group emphasized that this was to be an upgrading not just a beautifying project. The program stalled as musicians and consultants locked horns on the position, expense and location of a new organ. Other problems of the Cathedral and its ancillary buildings such as roof leaks, antiquated heating systems, and exterior maintenance further dissipated the focus of the group.

Eventually, the Cathedral Renovation Committee evolved into a second phase with many new members. A decision was made to divide the project into interior and exterior concerns. Cardinal Dearden in 1980 issued a directive stating that "the time had come to complete the renovation work that was done in a temporary fashion several years prior." His only restriction was that the group not go outside the Archdiocese for its architect; that it be someone who understood and reflected the metropolitan area.

Now, southeastern Michigan is an area rich in architectural talent, and dozens of firms had done satisfactory work for the church in the past. A listing of 19 firms was drawn up, and after assessing interest, that list was narrowed down to six. The committee scheduled two day-long sessions for the interview process. Mr. Robert Rambusch was brought from New York to facilitate. The talent that surfaced

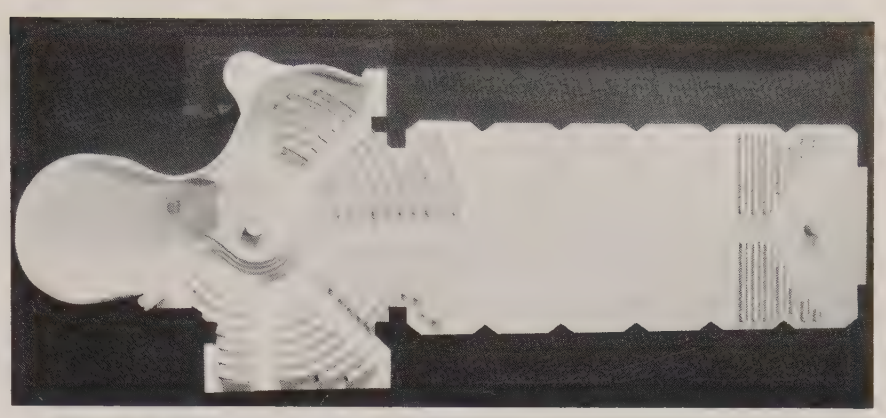
in these two days was an embarrassment of riches. By the evening of the second day, the committee felt as if it had just left the table after Thanksgiving dinner. Yet, there was still one firm scheduled for a late evening interview (not the best time slot to be sure). The group had already started to gravitate toward some favorites and was anxious to bring the process to a quick end.

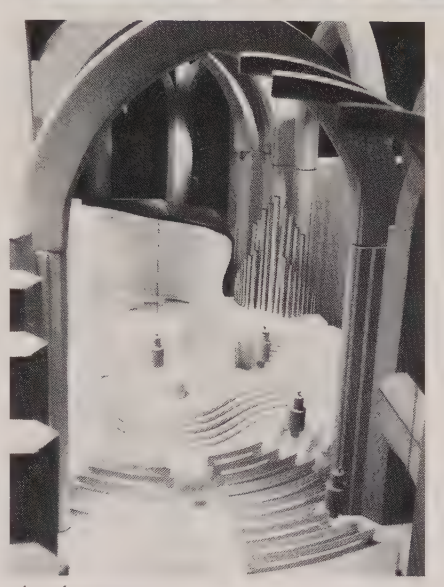
It was nine o'clock when the interview began. Into the Cathedral rectory came Gunnar Birkerts, alone. By now the committee knew the interview process and was ready to dispatch it with all expedience, but things took an unexpected turn. Birkerts, sitting in the center of the group, asked if he might begin by asking a question. He held up a copy of *Environment and Art in Catholic Worship*. (A copy of the document had been sent to each of the interviewing firms along with a project description and interior elevations, but up to this point, not a single architect made reference to it.) And said, "Do you really want me to do what it says in this book? Because if you do, you're talking some rather revolutionary things."

The committee was momentarily taken back. He then read in his thick Latvian accent: "The most powerful experience of the sacred is found in the celebration and the persons celebrating. That is, it is found in the action of the assembly; the living gestures, the living sacrifice, the living meal. This was at the heart of the earliest liturgies. Evidence of this is found in their architectural floor plans which were designed as general gathering spaces, spaces which allowed the whole assembly to be part of the action .... The entire congregation is an active component. There is no audience, no passive element in the liturgical celebration. This fact alone distinguishes it from most other public assemblies."

He then proceeded to talk about values in architecture, about the symbolic content of the Gothic structure and how its imposing rigid-geometry would have to be overcome in order to accomplish our liturgical goals. He also talked about a certain reverence for what was there. He made a commitment, that if given the commission he would not "touch the walls." He would rather work inside them to "inlay a space" for the liturgical action. The interview lasted until past eleven o'clock after which the committee went directly home without talking to one another.

In the clear light of the next morning,





Blessed Sacrament.

we again convened. Secret evaluations were written, and after comparing them we realized that the choice was clear. While any of the firms we interviewed would have done a good job, Birkerts seemed to capture the spiritual/metaphysical dimension we wanted. Reviewing his work indicated that each project resulted in a unique solution, thus assuring us that he was ready to listen, learn and give our program original attention. The humility and kindness with which he approached our existing structure was unique. He neither wanted to be slavishly bound by it, nor did he seek to eradicate it. He sensed that when you deal with an icon like a Gothic Cathedral you are treading on a sacred sub-conscious, yet he also knew that the spatial needs demanded some serious realignment.

It was at this point we realized that in our interviews we had been looking for an architect who had the qualities of Michelangelo. We never found him. What we found was something more ... we found that we needed a Bernini ... someone who comes in after the master builder and makes the space work. Birkerts was our Bernini.

His plan effectively creates a unified space where there had been a distinct "two-room" break. The altar and the ambo create a certain synergy that reaches out to embrace the participants. The difficulties of planning for a parish assembly of a few hundred and at the same time being able to handle a diocesan function of over a thousand was solved by creating a "church within a church." The inner circle of seats is adequate for all normal parish liturgies. The apse seating can serve parochial, musical or presbyterial functions.

The long, sinuous wall that unfolds through the apse and side transcept has its own twentieth century rhythm. It serves to redefine the new focal points as it entices the building to host an asymmetrical balance. As so often happens in Birkerts work, certain Jungian effects occur not by pre-plan but by spontaneous combustion. The wall becomes a visual metaphor ... the scroll of the Torah, the Prophets, the last unrolling of the scroll of the Lamb at the final liturgy at the end of time. (Revelation 5:7-10)

The Cathedra, or Bishop's Chair, is given new emphasis within this scrolled wall. Its position is important but not imposing; it speaks of hospitality more than hierarchy. It allows the viewer to know immediately that this church is the diocesan seat. The arrangement of pipes above it not only serves the acoustics of the building well, it also gives the Cathedra unique emphasis.

The low end of the wall ends at the entrance to the Eucharist chapel which is out of view of the main nave. It is not only the logical conclusion of the wall's form, it indicates to the viewer the location of the tabernacle, the resting place of the Eucharist following the liturgy. Also worked into this wall is provision for a generous sized chapel for the celebration

of the sacrament of Reconciliation.

The arrival of Archbishop Edmund Szoka as the new Ordinary of the diocese in 1981 saw the program advance. The Archbishop took up residence at the Cathedral and expressed a personal interest in the renovation program. He reviewed Birkerts' design and suggested that it might be expanded: more space for the celebration of Baptism and first class rest room facilities for the handicapped. Designs for some humanizing touches like shrines for local and regional saints were discussed. Concerns for the assembly were addressed as gathering spaces within and outside of the building were included. The Archbishop wanted to give the Cathedral further status by creating within the structure a crypt for the deceased bishops of the provence.

The Cathedral renovation program continued with all deliberateness, until several other architectural/structural factors interrupted its progress. Previous work on the roof and walls which were to guarantee the soundness of the space turned out to be inadequately done thus necessitating another full-roofing project. It was deemed illogical to proceed on the Birkerts' plan as long as there were major areas of concern in the basic shell and support systems.

Photo by Elmer L. Astleford for The Michigan Catholic Newspaper

Blessed Sacrament Cathedral.

In the meantime, Catholics in the Archdiocese of Detroit are finally learning what to do with their Cathedral. Liturgical life is increasing, and the rites of the Catechumenate are celebrated annually. Ordinations have returned. The music program was given an increase in funding and upgraded in quality. The major liturgies of Easter and Christmas are broadcast once again by local television. A major theological seminary is moving into the neighborhood. Two non-used schools and an un-used convent are being eliminated and an administration building built in complementary style is going up.

The Birkerts plan for the interior continues to create interest. Whenever the design or model is shown it invariably receives a large number of questions, comments and almost unanimous acceptance and encouragement. Though acclaim and enthusiasm alone do not build architecture, such a response does test the project's validity. Too often we have seen cathedrals and churches renovated quickly, only to need another renovation in a few short years.

Blessed Sacrament Cathedral's renovation program in the past 11 years has spanned two diocesan Ordinaries, three rectors, and two completely different committees. Each of these has brought a difficult program a few steps ahead. But you know, that is the way it has historically been with cathedrals; they consume the dedication of generations, they are always incomplete, and yet you know that like Faith, they are destined to endure.

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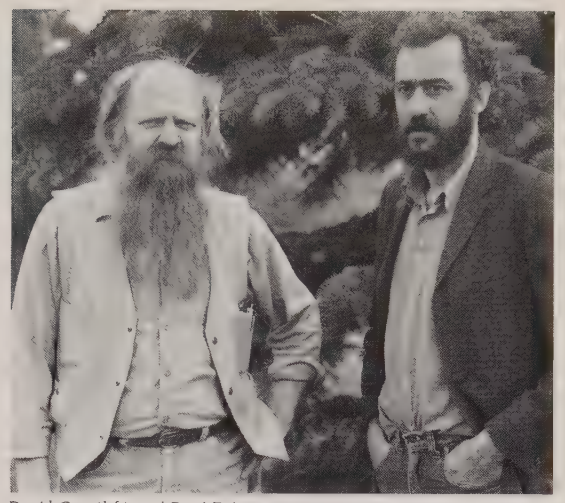
SEASONS OF CELEBRATION: AN EXHIBITION ON EASTERN CHRISTIAN RITUAL

by David J. Goa and Paul Beier



David Goa (left) and Paul Beier

The exhibition of this title developed out of the research of David J. Goa, who six years ago proposed the possibility to the National Museums of Canada. The funding support for the proposal made it possible to do field research in the various communities and traditions of Eastern Christian Culture, documenting its current ritual life and identifying the material culture used in the celebration of the faith. The exhibition was designed by Paul Beier.

Holy Artifacts

Few museums in North America have collections which reflect the religious material culture commonly used in Orthodox and Eastern Rite Catholic communities. Consequently, it was necessary to use a combination of current and historic material drawn from public and private collections and from various churches throughout Canada.

A collection of vestments and of sacred objects such as chalices, *discoses* and holy oil containers was acquired. Various service books in the multitude of languages from Armenian to Ukrainian, in editions worn by generations of use as well as those hot off the press, were assembled. The work of contemporary iconographers was studied and samples acquired. Folk icons used by early settlers in the Canadian West and examples of common lithographs used in church and home were also prepared for use in the exhibition. Since Eastern Christianity is deeply rooted in a regard for nature's gifts, it was necessary to prepare the numerous breads and baskets used in the great feasts of the church year. The artifacts exhibited range from the contemporary to the antiquarian, from those made on Mount Athos to the humble objects made with love by the recently arrived farmer.

Image

During the field research phase of the project, 1982-85, David Goa studied and documented the liturgical and ritual life of numerous Eastern Christian communities in Canada. The Divine Liturgy and the daily, weekly and annual cycles of services were photographed. Rites of initiation for the faithful, the sacraments and mysteries, were documented as they occurred in the communities.

Photographs were taken in the home as well as in church, in the public and private spaces of the community, along with documentation of the material culture and the architecture of the churches. The body of material, approximately 10,000 photographs in total, focuses on the key symbolic gestures of the rituals. Some 100 of these photographs were used in the exhibition.

We also used a number of images in the exhibition which were drawn from the common life of North Americans: children at play in water, a gardener, an athlete, and scenes of new growth and harvest.

Sacred Word

The third component of the exhibition is the word: liturgical and narrative. Quotations from scripture and liturgical text were given a prominent position in each vignette. Although usually just a phrase or sentence, a quotation was selected because it captures the essence of each particular rite. The quotations were drawn from current liturgical books, and are given in French and English, Canada's two official languages.

The narrative text, the curator's primary interpretive tool, was limited to approximately two hundred words for each ritual discussed in the exhibition. Written for the lay person, it introduces the practice and meaning of the ritual, and attempts to do this from the perspective of the faithful, the spiritual heart of the tradition.

The Structure of the Exhibition

The structure is integral to the theme and not merely a packaging of the ideas and materials. This was achieved by using an arch and column design with a white finish. The cruciform shape, central to the Christian tradition, emerged as the basic pattern for the exhibition (Fig. 1).

Within the 1,500 square foot space the cross pattern is accented by using red carpet to draw the viewer to the central core. The domed ceiling common to Byzantine architecture is hinted at in the structure by the use of arched columns throughout and by the use of lighting. This allows the rich fabrics, icons and ob-

PAUL BEIER *is Chief of Design at the Provincial Museum of Alberta.*

DAVID J. GOA *is Curator of Folk Life at the Provincial Museum of Alberta and a Research Fellow of the Calgary Institute for the Humanities, University of Calgary. He is currently writing a book on the cosmic nature of Eastern Christian ritual and its encounter with modern culture.*

Fig. 1. The cruciform shape emerged as the basic pattern of the exhibition. From left, Eastern Orthodox cross, typical church floor plan and exhibit floor plan.

jects on display to be seen without the competing color of the structure.

The exhibition consists of an introduction and three major elements. Visitors come to the triple arch and column entry and are introduced to the tradition by the material on two panels which flank the central arch. Passing through the arch—entering the sacred space—they are presented with material on *Pascha* (Easter), the event and rituals from which the liturgical tradition flows.

The first major element is a central kiosk with four wing panels. They ostensibly provide the space in which "The Sanctification of Creation: The Divine Liturgy" is discussed. Each of the four sections has a primary focus and uses materials from a specific tradition: Greek, Russian, Coptic and Mar Thoma. The focuses are the Oblation (preparation of the Gifts), the liturgy of the Word, the Gifts, and the Communion. An audio tape loop carries the interpretive text keyed to each section with an additional channel washing the gallery with liturgical music.

The second major element surrounds the core as a peristyle. Directly across from each of the four core vignettes is a triple arched exhibit unit with a display case in the center flanked by two panels. "The Sanctification of the Person: Rites of Initiation" are considered in this part of the exhibition.

At the four corners of the exhibition are winged panels containing an exhibit case, with satellites circling the exhibition. The arch motif is present here as well. It is in these cases that "The Sanctification of Time: Feasts and Festivals" are discussed.

The Content of the Exhibition

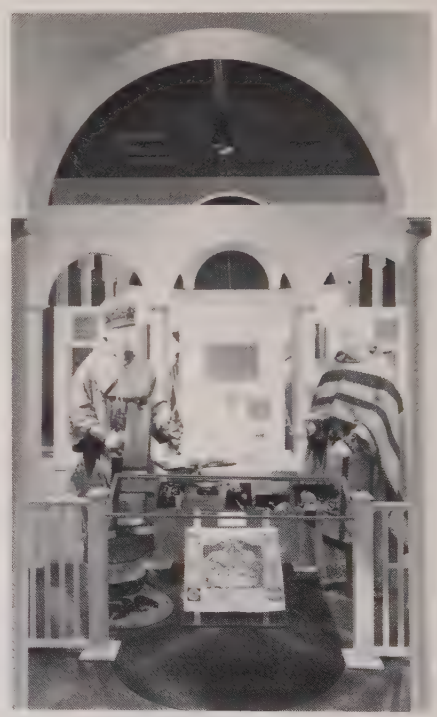
A closer description of one vignette from each of the three major elements may serve to illustrate the composition of the exhibition. In the central core on the Divine Liturgy the vignette on the Oblation, or Preparation of the Gifts, uses material from the Greek Orthodox tradition. Mannequins displaying a bishop's and priest's vestment are within easy reach of the viewer. On the back panel is an icon of the Extreme Humility. It was painted in the late 19th century and is an example of the icon that commonly hangs over the table of Oblation. A small hand worked chalice, discos, star, spear and spoon rest on the table, and the priest holds the censer from the same collection. On the wing panels are icons of the Holy Theotokos and John the Forerunner. A series of ethnographic photographs shows the preparation of the gifts by Bishop Soterios at St. George's Greek Orthodox Church, Vancouver. The literary focus is drawn from the Office of Oblation:

> "O God, our God, who didst send the Heavenly Bread, the Food of the whole world, our Lord and God Jesus Christ, to be our Saviour, Redeemer and Benefactor, blessing and sanctifying us . . . for Thou art good and lovest mankind."

The narrative describes the actions of the clergy at the table of Oblation and concludes by suggesting "that the gift of Christ in communion takes place with the gathering of the faithful, those of the past and present alike, in worship, and as they are remembered on the discos; all being part of the Kingdom of God."

The Mystery of Holy Baptism is the first initiation rite considered in the peristyle. The viewer is introduced by a large backdrop photograph of children and an adult playing in a lake. The narrative text begins, "Since the beginning of time human beings have used water for washing, refreshment and recreation. Christian Baptism gives form to this human desire. It is a form of *re-creation*. The new born child or adult is re-created in the image of God."

Ethnographic photographs, taken at St. Sava's Serbian Orthodox Church in Toronto, show the naked infant's exorcism, anointing, baptism and clothing in the white garment of salvation. A Coptic icon on leather shows the "Nativity of Our Lord," "Joseph's Dream," and "The Baptism of Christ." In the exhibit case is a handcross, censer, and chalice along with a candle and the thread used in



"Great Lent and Pascha." With material drawn from the Ukrainian Orthodox tradition, this vignette introduces the meaning of Christ's life, passion, death and resurrection through a reflection on the cycle of Holy Week services.

The Seasons of Celebration exhibition, Provincial Museum of Alberta, Edmonton, Canada, opened November 13, 1987 and is currently on a national tour.

The central core of the exhibition on "The Sanctification of the Creation: The Divine Liturgy" shows the Mar Thoma tradition.

The peristyle surrounding the core of the exhibition is on "The Sanctification of the Person: Rites of Initiation." This vignette on Holy Orders shows material on the ordination of the deacon. The bishop's ordination is considered on opposite side.

Coptic tradition to mark this initiation. The liturgical text from The Office of Holy Baptism is simple and direct: "Blessed is God, who illumineth and sanctifieth every man that cometh into the world . . . ."

A similar approach is used in the other sections of the peristyle. They consider Confession, Holy Matrimony, Monastic Tonsuring, Holy Orders, and the Rites for Those Who Have Fallen Asleep.

The third element, the winged panels with a central exhibit case, occupies the four corners of the exhibition. In "The Feast of Theophany," for example, the viewer is introduced through a backdrop photograph of the ocean—the waters rolling toward one. The narrative text begins, "Water is the primary building block of all life. It covers much of the earth. We use it for cleansing, refreshment, and re-creation." Here the changes are rung on the theme begun in Baptism. It is picked up again in the liturgical text, The Great Blessing of the Water:

> "O King who lovest mankind, come down . . . and sanctify this water. Make it a fountain of immortality, a gift of sanctification, a remission of sins, a healing of infirmities . . . ."

The ethnographic photographs show the bishop blessing the waters of the Pacific Ocean off Kistsilano Beach, Vancouver, from a boat decked out in the national flag of Greece. Photographs of the blessing of the water in Church, of the priest blessing the home and wine cellars of his parish are also included. An icon of the Theophany, handcross, and basil sprigs commonly used as an *aspergillum* by many Orthodox are exhibited.

In other cases, the Holy Supper, the Feast of the Transfiguration, Saints' Days and the Slava Feast, Great Lent and *Pascha* (Easter), and the Feast of Pentecost are discussed.

Interpretation

Twenty years ago an Orthodox theologian preached in Rockefeller Chapel at the University of Chicago. Though I have forgotten his name now, I have carried the central image of his homily in my mind all these years: the spires of the church in the West point to the ultimate reality beyond this world, while the domes of the Eastern Church unveil the presence of the sacred in all God's creation. This wonderful image combined in my mind with the insight of the Cappadocian, Gregory of Nyssa, who saw the whole of creation as the play of God's energy.

Whether we are convinced of this view out of a modern ecological spirituality or from a mystical tradition that remains a part of our contemporary vision is perhaps unimportant. That the theology of the Eastern Church continues to articulate this view and that its liturgy still cultivates it, is *all* important. It is to this pristine view of the world that they remain faithful.

The exhibition, "Seasons of Celebration," reflects on the common action of the people of God, their action as co-creators of the *cosmos*. Gathering for worship they are engaged in the perfecting of the individual self—indeed of all creation. This is the public work of the people of God.

Divine liturgy is *leitourgia* (public work) in which those who have "seen the true light" (and precisely because of that) offer nature, history and human experience to the Lord of Life. Thus the world is restored to its created form. This restoration is what the tradition calls the process of sanctification. The *cosmos* becomes the garden of communion as it was on the first day of creation. And it is this act of adoration and worship which is the calling of the church and its work on behalf of the cosmos.

TWO PROJECTS OF SPECIAL INTEREST

THE COMMUNITY CHURCH OF ASTORIA

Astoria, New York
Alfredo DeVido Associates
New York, NY

Occupied: 1986
Areas: 4,000 square feet, addition; 2,000 square feet renovation
Cost: $305,000

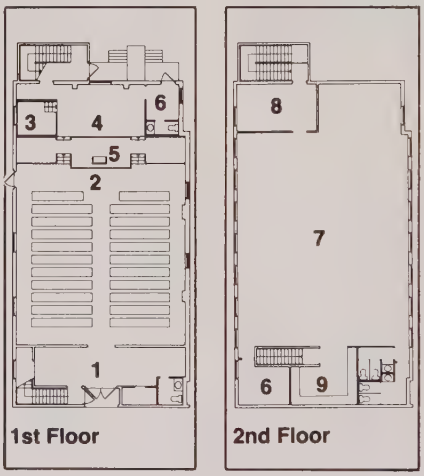
This interdenominational Protestant church was established in 1934 as a mission in New York's borough of Queens. Meeting in private homes until sufficient funds could be raised to build a permanent structure, the congregation rejoiced to open these church doors in 1952. Ensuing years brought growth, however, and made the trustees aware that their building was but one story tall, no wider than a standard 25 foot storefront, and could no longer serve expanding needs.

They wanted to double their space and provide a multi-purpose area for classes, choir rehearsal, suppers, etc. With a limited budget and a part time pastor, they realized that the purchase or construction of a new building was virtually impossible. They also knew that a long disruption of services during construction would be a hardship. It was then that the church asked architect Alfredo DeVido for guidance and help in the enlargement of their existing church.

Mr. DeVido proposed building alongside and on top of the existing church, timing construction and demolition so that the interior would not be vacated for any longer than six months. This enveloping of the older building with no demolition until the new walls and roof were in place, enabled the congregation to function in its own space for six months longer than had the original building been demolished at the outset.

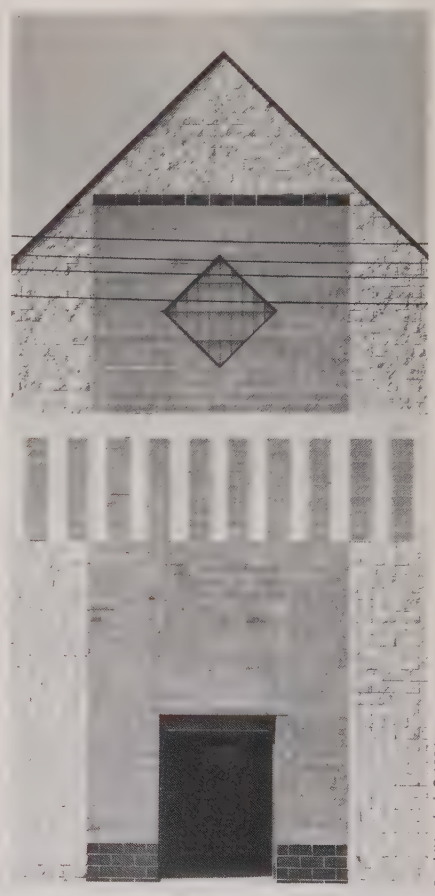
While the congregation was still in attendance, block walls for a fifteen foot wide extension to the south were laid, and bar joists installed above the extant ceiling level linking the new space and the old hall under a continuous span, adding a full story roof. The second phase brought the removal of the former south wall, adjusting the nave axis southward to reflect the building's new center.

The architect thus focused attention on a pristine, white sanctuary. He fashioned the chandeliers from lengths of standard electrical conduit, chose plain pine furniture and windows of impact-resistant fiberglass to deter vandals. The new exterior walls are built of a combination of split- and ground-face concrete block in gray tones with dark red accent pieces forming a pattern that is a rugged abstraction of venerable Christian motifs.



Floor plans: (1) entrance hall, (2) nave, (3) baptism pool, (4) choir, (5) pulpit, (6) office, (7) hall, (8) meeting room, (9) kitchen.

Those who come here to pray feel that the structure the architect has created for them is a solid witness to their own faith and dignity.



Paul Warchol, © 1986.

Paul Warchol, © 1986

Community Church of Astoria

THE CHURCH OF THE GOOD SHEPHERD

Tomball, Texas
Cannady, Jackson and Ryan, Architects
Houston, Texas

Problem

A growing suburban parish north of Houston required a phased addition to an Episcopal Parish Hall and Classroom Building built in the 1950s. The existing design had incorporated two 3-square grids of live oaks, one group of which centers on the Parish Hall. Phase 2 additions include a new Sanctuary to seat 500 with accompanying narthex, sacristies and choir loft as well as a porte cochere and covered walkway to a new parking lot. Phase 3 would complete the complex with additional classrooms, meeting rooms, and administrative offices.

Solution

The design organizes the elements to create a front courtyard symmetrical with the two flanking groups of trees with the main facade of the church as the central focal point. Each group of trees forms an entry to the flanking building, the new one a modified adaptation of the '50s A-frame Parish Hall.

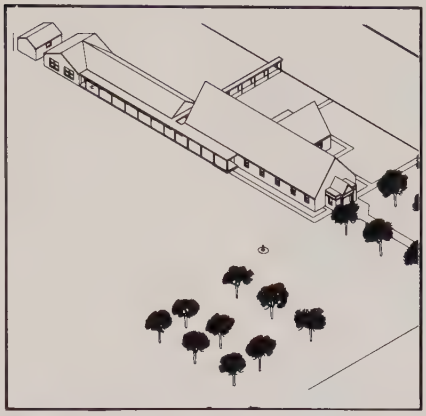
The Sanctuary plan is a Greek cross with the four corners used as servant spaces. Formal entry proceeds from the Entry court to the front porch, through the skylit narthex which opens to the Sanctuary. Accessory to the main axis of visual arrival is a cross axis of circulation connecting an existing path through the Parish Hall to the remainder of the complex.

Construction

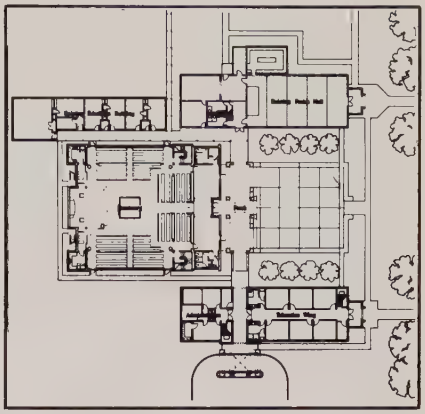
This masonry structure uses brick courses of two colors at regular intervals to form a base. The roof structure, matching the existing Parish Hall slope, is a system of king-post trusses atop four flat trusses sitting on four 24" steel columns. The remaining roofs and walls are conventional wood framing. Interior finishes include oak veneer paneling at the base with painted sheetrock and plaster above. Ceilings are stained glulam decking. Floors are stained concrete with limited carpeting.

Significance

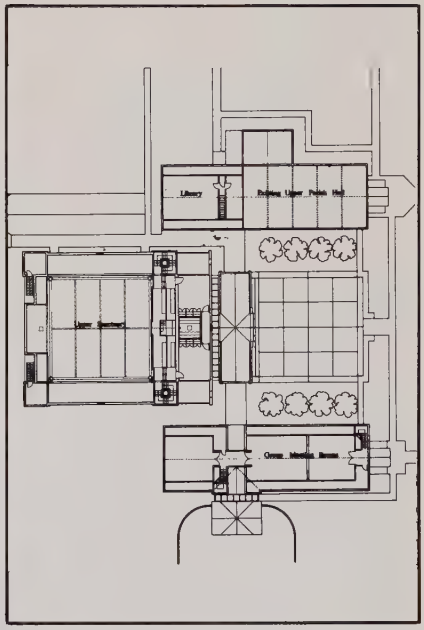
This design is responsive to three disparate issues: (1) the architectural beginnings of the complex in the 1950s with the elegant tree planting and A-frame roofs, (2) the present requirements and desires of the growing congregation, and (3) the relation of this church in the architectural heritage of the Christian Church.



Phase 1.



First floor plan, phase 3.



Second floor plan, phase 3.

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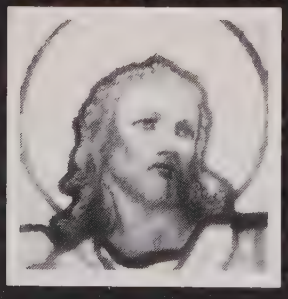
Tiffany Studios, New York, 1905, 16 x 25 feet.
Off-site restoration of window, including cleaning, glass matching, reproducing lead extrusions, restoration of wood mullions and re-design of the steel support structure.
Photographs: entire window, top; detail of angel, lower right; Christ figure, lower left.



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Letters to the Editor

The correspondence that comes across my desk is often instructive and stimulating. It is always of interest. Beginning with this issue I invite you to share selected letters and excerpts, and if you feel a strong response to any article, to articulate your views in opposition or confirmation. This can be a concrete expression of what our interfaith forum seeks to accomplish.
—Betty H. Meyer, Editor

Dear Editor,
Thank you for republishing Ronald Goetz's "Protestant Houses of God: A Contradiction in Terms?" in the Fall, 1986 *Faith and Form*. It was helpful to read a theologian's opinions on architecture, but also disturbing. It was helpful because the issues raised suggest a living relationship between Christian faith and practice on the one hand, and Christianity's architectural statements on another. It was disturbing for four reasons.

First, Professor Goetz based his discussion on a false claim made by Gerardus van der Leeuw, namely, "There is actually no such thing as Protestant church architecture." It does not help to argue that a difference between a building for congregational activities and a building that is "God's house" designates one as a Protestant building in contradistinction to a church. Van der Leeuw simply demonstrates that he is not a serious architectural historian and Professor Goetz seems to be avoiding the theological and historical evidence. I am aware that we Protestants do not consecrate our worship spaces the way Roman Catholics do, but to suggest that there has been no Protestant *church* architecture is the author's unfortunate way of making one point by distorting historical data.

The evidence is vast, but let me suggest that simply on the basis of the source in James White's book *Protestant Worship and Church Architecture*, and on the basis of the meeting house tradition illustrated in the Old Ship Meetinghouse at Hingham, Massachusetts of the seventeenth century and the Chestnut Hill Meetinghouse at Millville, Massachusetts of the eighteenth century, and on the basis of nineteenth century colonial churches like the First Congregational Church at Litchfield, Connecticut and the First Congregational Church at Guilford, Connecticut, and on the basis of the old Akron plan buildings across the country and on the basis of stunning contemporary Protestant churches like the Crystal Cathedral at Garden Grove, California and the St. Peter's Lutheran Church, New York City, there is real Protestant church architecture.

Simultaneously, between Evangelical Baptist congregations on the one hand and Lutherans on the other, with many others in between, we have practically and experientially consecrated our auditoriums as sacred spaces because we have met God there in the context of the Word preached year in and year out in community. These buildings are not now nor have they ever been dumb structures that are passive to what it is we do in them. There is a real difference for Protestants between wrapping bandages in the town recreational hall and praying in the sanctuary of the First Presbyterian Church. Mrs. Byrd does not allow little Margaret to run around the room with her puppy "in church," and it is more than a matter of mere manners. We don't clap, smoke and eat popcorn in the balcony of the United Methodist Church. God is with Protestants in worship and *that* makes our buildings houses of God.

I applaud Mr. Goetz's attempt to call for better church architecture, but it is misleading to generalize about "a paucity of great church architecture in the Protestant tradition," and it is inaccurate to suggest that any paucity is the "direct result of the [Protestant] tradition's theology." There is a problem in the way Mr. Goetz connects architectural form with theology. He asserts, "In each succeeding generation, old forms were given new significance by the aesthetic reworking of their architectural elements in order to express the predominant theological Zeitgeist." This reduces the progression of architectural styles to visual aids in the service of theological propositions. Christian architecture speaks environmentally out of a cultural milieu where faith is enacted by communities. It has always been one of the forces in that milieu, along with theological propositions, that has given evidence of the nature of faith. There have been times when that architectural evidence has been contrary to the predominant theological Zeitgeist.

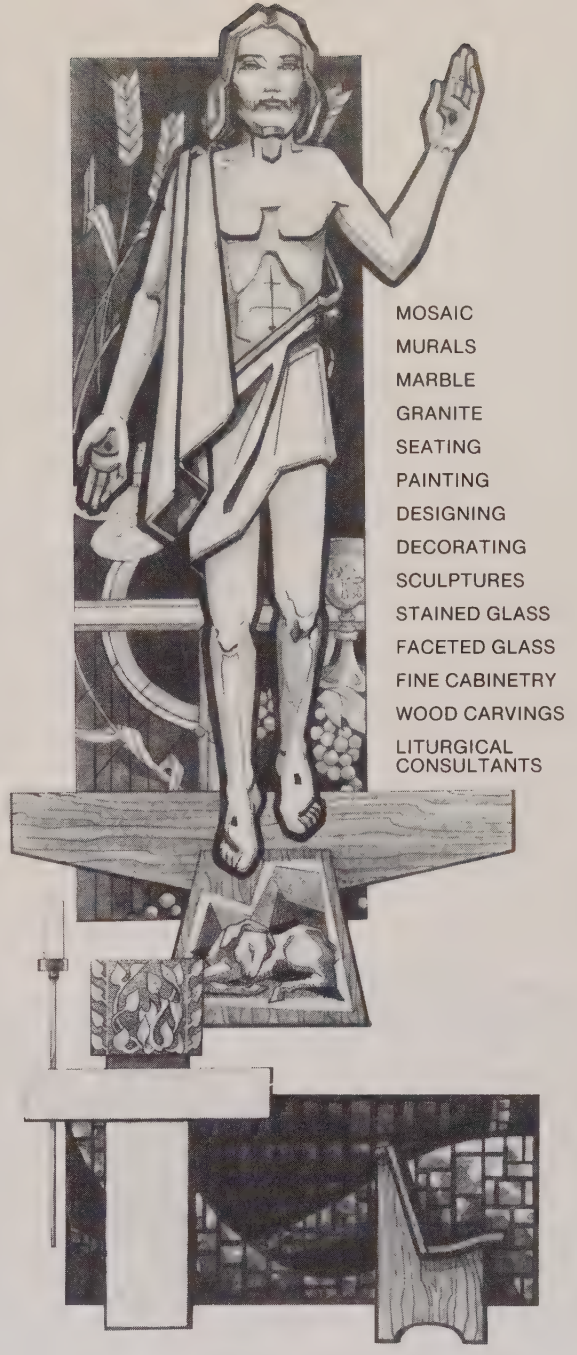
Third, there are distortions in Professor Goetz's treatment of Romanesque and Gothic architecture. In his discussion of St. Etienne, Nevers, France, he implies a kind of psycho-theology of architectural forms. He suggests that the brutal severity with its "radically downward verticality" holds one down by its heaviness. The building's theology is, supposedly, affected by a sense of our finitude. In the end, in this space, "humankind is helpless." None of these claims, perhaps because of the author's appeal to Anselm, recognizes the vast scale, the soaring vaults, the muscular imperial forms, or the extended processional vistas created for scores of pilgrims clamoring to sacred objects. The elegance and austerity of this architecture gathered in the medieval hoards precisely because there was help in what was located there and, for a while at least, humankind was held apart from eternal death.

The Gothic cathedral at Amiens clearly reflects an aspect of the revival of mysticism as Professor Goetz mentions; however, to project late medieval "confidence in human reason" onto Amiens distorts the evidence. Early thirteenth-century Gothic cathedrals stood as material contradictions to the assertion that "natural reason alone was sufficient."

Fourth, the glory claimed for the monuments that Professor Goetz praises is trivialized by the poor, small illustrations stuck in the text like postage stamps. A journal such as yours should provide excellent, clear, large illustrations of the architecture discussed.

Finally, the crisis of grasping for an ersatz mystery is pervasive in Protestant and Roman Catholic architecture today. Look at the First Baptist Church, Houston, Texas, and the Shrine of the Immaculate Conception in Washington, D.C. The Protestant Principle does not require that we reserve the sacred in a special house in order to guarantee holy presence at a fixed point. It does insist that we recognize the redemption of all that we call secular, and that we gather as the Body of Christ in our own home towns to be confronted and redeemed by God's presence in the Word in our church buildings, that is to say, in Protestant Houses of God.

I support Professor Goetz in one abiding theme and that is that "huge capital expenditures on grandiose houses of God cannot help but seem wasteful to a consistent Protestant." Without sounding overbearing on the point, the actual dollar cost varies from community to community and the question of needless extravagance is relative (but real). The problem is not that it will be spent, but how. Let us extend our plea for Protestant and Catholic structures with architectural integrity that ex-



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Letters to the Editor

tend into our cultural milieu a language of form that speaks of faith and the Gospel of Jesus Christ.

—*John W. Cook*
Professor of Religion and the Arts
Yale University

The Author's Response

Professor Cook regards the Crystal Cathedral ($18 million, when it was built) as a triumph of "Protestant" church architecture. I, for my part, regard it a monument to the towering egos of the architect and the T.V. evangelist to whose glory it was erected. Such is but one example of the depth of our disagreements. If Professor Cook truly believes that the Crystal Cathedral is exemplary, then it is clear that our views of what true Protestantism has been historically and ought to be in the future are so radically divergent as to make useful dialogue in so brief a space next to impossible. For us not to pass one another like ships in the night, we would need to begin from the beginning in a fundamental survey of church history and theology to say nothing of the history of architecture.

When Professor Cook accuses me of reducing "the progression of architectural styles to visual aids in the service of theological propositions," I can only record my horror of such a thing. Of course, architecture is above all its own reality and is fully justifiable on its own terms. I abhor as self-contradictory all propagandistic art. Nevertheless, architecture does inevitably reveal the fundamental convictions of those who make architecture. We may even seek to hide from what we make, but we cannot do so. It will sniff us out and reveal what we will not admit to ourselves. I was writing about the fundamental convictions that architecture both proclaims and uncovers, but I did not nor would not claim that architecture is best understood as a slave of "theological propositions." Nor do I think, as Professor Cook implies, that theology is basically a matter of propositions abstractable from the life, faith and the art of the Church.

A personal caveat: Professor Cook speaks of my argument as a "theologian's opinion." The implication being that as one whose professorial chair is in theology, my interest is an amateur's intrusion in the arts. It is thus, I take it, as one of the cognoscenti that Professor Cook corrects me. While I have no degree in the fine arts, art has been a life-long passion. I have spent over twenty years studying church art and architecture and have logged close to 100,000 kilometers in Europe alone looking at the stuff. I am an amateur who has paid his dues. What is not clear to me is, if Professor Cook calls me a theologian, what does he call himself?

—*Ronald Goetz*
Professor of Theology and Religion
Elmhurst College

A Letter from Poland

I suspect that the situation in the designing of sacral architecture is everywhere similar. It can be noticed in the examples of the churches presented in your magazine. If they are typical of

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American sacral building, it is amusing as they seem to me very alike our Polish churches in character, though it is impossible for us to know and study contemporary trends in world architecture, as we have little information on them. Everything is a trend of protest against often formal and showy Post-Modernism. At the same time we can notice a great facility of indulgence in the tastes of investors. Maybe the time of individualism is finished and no one wants to fight for his own ideas in architecture.

Putting away ambiguity in architecture and to realize in a simple way is possible on condition that it will possess the same great psychological forces and a bit of madness which is contained, for example, in wild African masks or pictures of ghosts. I could not see this in your magazine, but I could see what are the problems of people living in quite different cultural centers. That is why I am so grateful to get your magazine.

—*Leonard Reppel, Architect*
Pstrowskiego 32/5
37-700 *Przemysl*
Poland

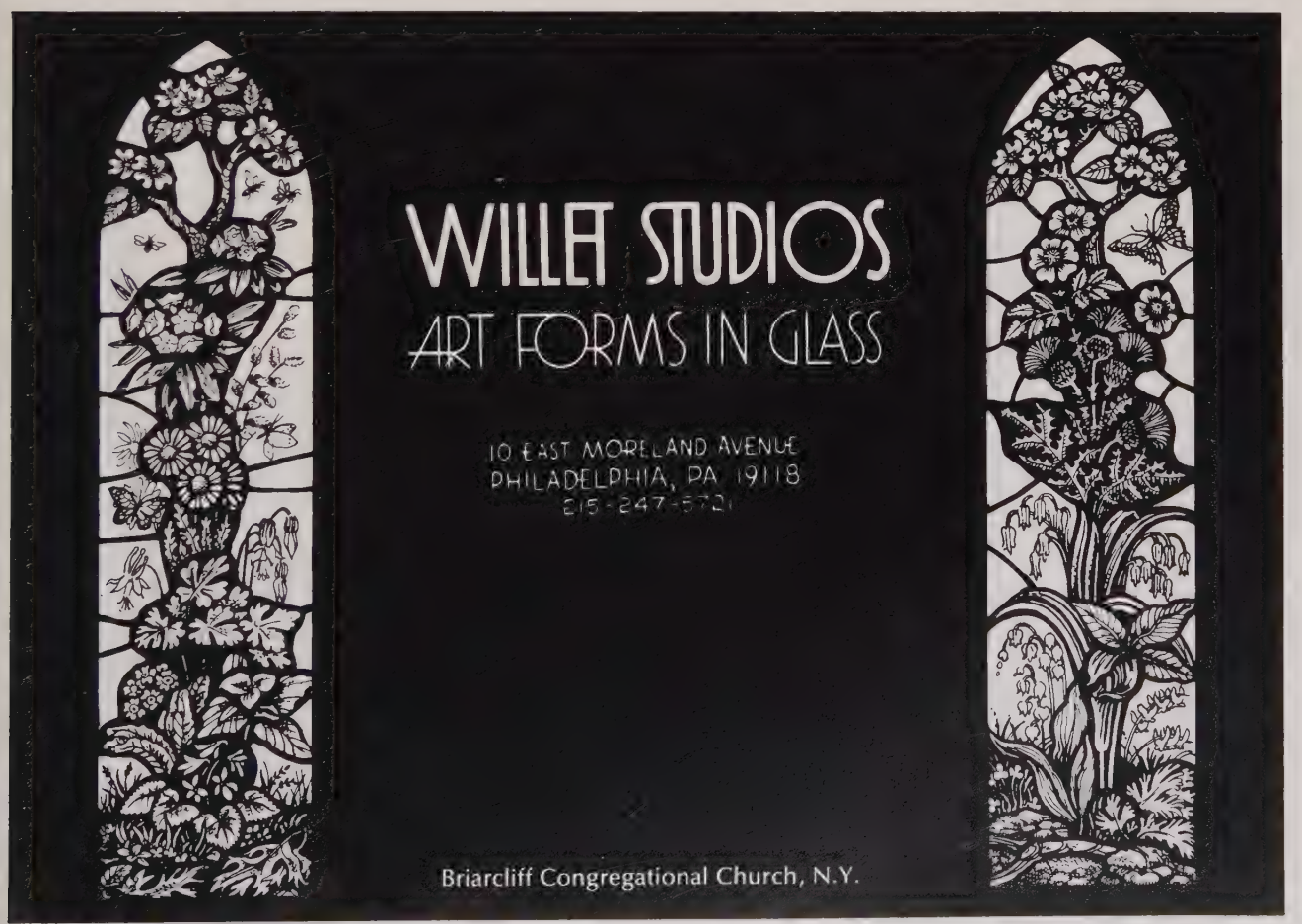
A Difference of Opinion

Although there is much with which one may agree in the article by Bishop Chrysostomos of Oreoi in your Fall issue of *Faith and Form*, there remain three serious errors of fact that deserve mention.

First, that the oldest style of Eastern Orthodox church architecture involved a central dome is not true. The earliest general style in both East and West was the longitudinal basilica, central domed arrangements being associated with mausolea, baptistries, and shrines rather than with churches. The original Hagia Sophia built by Constantine in Constantinople was a longitudinal basilica such as one may still see in St. Demetrios in Salonika. Centrally domed churches begin in the sixth century, as in San Vitale, Ravenna (526-547), Sts. Sergius and Bacchus, Constantinople (527), and of course the new Hagia Sophia (532-537). It is from these splendid, but later, churches that later Eastern Orthodox churches no less than the Turkish-type mosque derive.

Second, there is simply no evidence that Eastern Christian worship was ever based on Jewish Temple Worship, or that the solid iconostasis (which spreads from late medieval Russia) is a demonstrable extension of the veil of the Temple, as the Bishop seems to imply. Early Christian ideology in fact emphasizes that the Veil was rent assunder at Christ's death. Neither the previous nor the present Hagia Sophia ever had solid iconostases in them, nor do Byzantine commentaries on the liturgy in those churches ever mention such an architectural feature. A veiled altar is not a solid iconostasis.

Third, that the present Hagia Sophia " . . . was ancient when the Lateran and St. Peter's were but gleams in the eye of history" is at best misleading. The basic fabric of the present Lateran basilica, still preserved behind the later facade, was already old when the present Hagia Sophia was built in the sixth century. What Justinian did then was not very different from what sixteenth century popes did: they replaced a longitudinal basilica with a central-dome building that represented new techniques and the most innovative style of the times. If what the Renais-



Letters to the Editor

sance builders of St. Peter's did is invalid, then what Justinian did in the sixth century would appear to be no less invalid on the same grounds. The most notable difference between the two structures a modern visitor is apt to notice, it must be pointed out with respectful reluctance, is that one is empty while the other is full of people still using the building according to its ancient purpose.

The Bishop's views, some of which are admirable, on the whole represent only one sort of Orthodox outlook, one which by no means all Orthodox share, not to say millions of other Eastern Christians who are not Orthodox. The Bishop seems to blame the West for everything he considers wrong with Orthodoxy, a standard if dubious proposition at best. But the Old Calendar his group follows is an obsolete "Western" one devised by Julius Ceasar in 46 B.C. And there are fairly large numbers of ancient and really *eastern* Christians (Armenians, Chaldeans, Nestorians, Syrians, and Malabarese) who have every right to regard the Bishop's own church as very "Western" indeed.

—*Aidan Kavanagh*, O.S.B.
Professor of Liturgics
Yale University

The Author's Response

As I used to tell my graduate students, historiographies, not events, often engender facts. Normally an objective scholar, Father Kavanagh's historiography is showing. Domed buildings developed simultaneously with the basilica style (cf. W. McDonald, Early Christian and Byzantine Architecture, (pp. 13,14). In the East domed buildings were used for worship quite early, as evidenced by the conversion of the Rotunda of St. George in Thessaloniki, a former pagan temple, to Christian use in the 4th century. The domed portion of the Holy Sepulchre (though monumental), the Monastery of Latamou at the foot of the Acropolis, and the St. Sophia Church in Thessaloniki, to which recent authorities assign a fifth century origin, certainly attest to a pre-sixth century use of the dome in the East.

J. Danielou notes that the Christian Church, as a place of assembly and worship, is a continuation of both the synagogue and the Temple (*Le Signe du Temple*, p. 28). The altar curtain, opened and closed symbolically during worship, we (Orthodox) associate with the Temple. Other elements of worship we associate with the synagogue. The "Temple" veil we do not consider a source of the Iconostasis (*templon*), but a covering for the opening in the barrier between the "synagogue bema (sanctuary) and the nave everywhere evident—despite Father Kavanagh's curious claim—in the early Liturgies and acknowledged by Western authorities as well (see Schultz, *The Byzantine Liturgy*, p. 34).

Entrances and processions took place through the openings in this barrier, which in Hagia Sophia, at the time of the Emperor Justinian, consisted of twelve columns, an architrave with depictions of the Savior, the Theotokos, angels, apostles, and prophets, a lower wall of worked silver, and probably curtains.

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This certainly was not the high wooden screen developed in fourteenth century Russia, but neither was this fourteenth century screen the source of some previously unknown barrier that suddenly spread to the rest of the Orthodox world. First, growth in Orthodox Liturgics is slow and organic (cf. Taft, *Beyond East and West*, p. 115); and second, the Russian screen probably simply developed out of the less-ornate form of the Iconostasion.

I do not attribute would-be faults in my Faith to Western phantoms. My Church and the majority of Orthodox follow the calendar devised by a very Eastern Alexandrian Greek for Julius Caesar, as we have since Apostolic times. I do not object to being called a Westerner, or even a Roman (as Greeks still call themselves today), by other Eastern Christians who might like to hurl names at Orthodox. Further, I do not mind admitting that the "basic fabric" of the original Lateran, completely destroyed by an earthquake in 896, may be found in the medieval structure of that name that we know today.

Nonetheless, what is today the Lateran is a modern building by comparison to what is today Hagia Sophia, perhaps even more so if we find the "basic fabric" of the first Hagia Sophia in the present structure. And if the present Hagia Sophia is empty, I might reluctantly point out that this is in part the result of the crippling rape of Constantinople by Latin Crusaders in 1204 and the failure of Papal forces to defend the Eastern Christian Empire in the fifteenth century.

But all of this borders on the petty. The East and West share a common past that was formed in the Eastern hegemony. That past survives in an older form in the East. If our historiographies and personal views of history cannot admit to this, then objectivity at least strongly suggests it. This is all that my article wished to state.

—*Bishop Chrysostomos*

(*The Bishop will be serving on the faculty of the University of Uppsala, Sweden, for the fall 1987 term. He will be lecturing in the field of Patristics and Psychology of Religion.*)

Excerpts from Other Letters

For many years I have enjoyed *Faith and Form*. It has been a valuable resource in teaching my course in liturgical art and architecture.

—*Reuben G. Pirner*
Wartburg Theological Seminary
Dubuque, Iowa

As an architect I generally read to learn whatever I can that will help me make a good design decision. Your article of Tillich's isn't a lot of help, but the sense of the connectedness of things is nevertheless a joy to the mind. The last issue of *Faith and Form* was substantial, varied and interesting. I like Gunnar Birkerts objective way of discussing his work. I weary of architects who write more about the wonders of their design creativity than about the work.

—*Edward Sovik*
Northfield, Minnesota

As you know I am most supportive of all your efforts to further the quality of art and architecture in worship. I have recently sent a letter to pastors telling them of the new Archdiocesan Art and Architecture committee and encouraging them to make use of the committee when planning to build or renovate.

—*Joseph Cardinal Bernardin*
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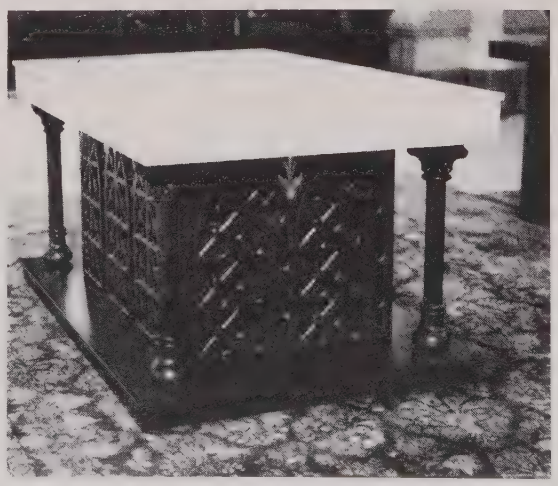

Marble and wood altar designed for St. John the Baptist Cathedral
Savannah, Georgia

SEEING THE TRUTH

A Book Review by Howard Hunter

A THEOLOGY OF ARTISTIC SENSIBILITIES by John Dillenberger. Crossroad Publishing Co. (370 Lexington Ave, New York, NY 10017, 212/532-3650), 1987. 280 pp. 230 illus. $22.50.

"If I had wanted to study art or architecture, I would have gone to an art or architecture school—not a seminary!" snapped a student recently at a major theological school during a discussion of incorporating arts courses into the seminary curriculum. How typical and how regrettable is her attitude. It reflects a basic failure to understand that all discernment of truth, all communication of conviction about truth, inescapably involves aesthetic issues. Her unthinking surrender to the contemporary practice of approaching theological studies almost exclusively in terms of the verbal closed her off not only from other forms of human expression but from understanding the verbal as but one form of artistic communication. Fortunately, there are signs that such an attitude may be relegated soon to a discredited past. It will be if John Dillenberger has anything to do about it.

In his new work, A *Theology of Artistic Sensibilities*, IFRAA Board Member John Dillenberger has given us a book certain to have wide appeal to readers of *Faith and Form* as well as a wider public. While all criticism is valuable, criticism coming from within is the most valuable and Dillenberger is definitively the internal critic of the ecclesiastical and educational establishment. A prolific author, theologian, educator, art historian, and administrator, he offers in this ambitious and richly illustrated work both description and prescription regarding the relationship between the visual arts and the church from its beginning till now. His book demonstrates that erudition can illuminate and that penetrating criticism and commitment to the Christian Church are not mutually exclusive.

Convinced that theology and theological education must be pushed out of unhealthy preoccupation with the verbal into a recognition of and involvement with the visual, Dillenberger presents a three-part account of the church and the arts. The first offers the historical evidence of influential interactions between the two, the second considers the spiritual dimensions of art, sculpture, and architecture in the present century, and the third argues for a theology of "wider sensibilities" and for curricular changes in theological schools reflecting a renewed appreciation for the visual.

An investigation of the early church reveals that the visual arts played a significant role as various citations from the Bible and the writing regarding icons and images of the early church fathers reflect. In a largely non-literate context, Christians naturally "lived in an ambiance in which things seen and felt formed their lives." In view of our own time, which is termed "post-literate" by some observers, the early Christians have much to teach us. The Medieval expression of Christian conviction through the cathedrals, the Renaissance celebration of humanity as sharing the creativity of God, and the Reformation criticism of excesses of externalizing spirituality through a profusion of relics and images, and the subsequent Counter-Reformation—all these receive clear and succinct descriptions accompanied by pertinent illustration of art works and buildings.

This section concludes with a brief examination of the diverse directions taken in the nineteenth century, by which time the Church had assumed the forms by which it continues largely to be known. The Roman Church maintained, if somewhat uneasily, a stress on a "traditional" style and subject matter for religious art, while the Protestant churches, when not ignoring the visual arts entirely, appeared content to accept individualistic and sentimental art. It was only predictable that experiments in artistic expression with reference to the "spiritual" would be undertaken by artists without any direct involvement with the church, its traditions or its sponsorship.

Having set the stage, Dillenberger reaches the twentieth century for which he offers both delineation and critical analysis of the spiritual dimensions in American painting, sculpture, and architecture. This section may well be read alone with profit, for the author draws on his very considerable knowledge and experience of both contemporary theology and art. He acknowledges appreciatively the contribution of Jane Dillenberger, the eminent art historian and educator. Her insights are especially notable in the discussion of abstract expressionists, abstract sculpture, and church art and architecture. Dillenberger offers convincing evidence of the divorce he claims exists between the church and artists who have created the works cited.

"Doing" art and architecture are ways of knowing and of communicating even as "doing" theology and preaching sermons are. The results of all these activities are disclosures of the spirit. Dillenberger offers succinct summary statements regarding the varying responses influential contemporary religious thinkers have made to the theological significance of aesthetic sensibility and expression. Few theologians today can bring to this type of assessment and review the knowledge which Dillenberger possesses, and anyone wanting a sound basic introduction to major thinkers in the area of religion and the arts will find this section especially valuable. The book ends with practical challenges for a larger role of the visual arts in theological seminaries.

Dillenberger's book is a reminder that we study the past not simply to learn who "those people" were but rather to learn who we are. Through his illuminating prose and the profusion of well-chosen illustrations and through references to other writers whose works invite exploration, he has given us a solid work of lasting value and, what is more, a work which conveys a lively sense of its author as a man who, having seen for himself, cares intensely that others may see as well. And what is it that he has seen? That the faithful, the church, and their educational institutions have been, and continue to this day, to be culturally deprived and seriously weakened by a failure to explore and to enjoy the vastly wider sensibilities to which an authentic life of faith calls.

HOWARD HUNTER *is Chairman of the Department of Religion at Tufts University, Medford, Massachusetts, and Chairman of the Board of the Boston Center for the Arts.*

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"Architecture for Religion," jointly sponsored by IFRAA, the National Institute of Building Resources, and New Orleans Chapter of the AIA.
Contact: Ernie Verges, Region 5 Director, (504) 488-7739.

October 10 — **Sacraments and Human Experience: Celebrating the Times of Our Lives**
Washington, DC

Note: Program also at Boston College, Newton Campus, on Saturday, October 31.
Contact: Rev. Larry Madden, (202) 687-4420

October 18-20 — **IFRAA National Meeting**
Philadelphia, PA

"We the People: Architecture and the Spirit." IFRAA *National Architectural Design and Art Awards Presentation Banquet*.
Contact: IFRAA National Office for registration, (202) 387-8333

October 24 — **IFRAA Region 3 Metro Meeting**
Minneapolis, MN

"Seasonal Art in the Worship Space"
Contact: John Koch, IFRAA Twin City Metro Chairman, (612) 521-2610

October 31 — **IFRAA Chicago Metro Meeting**

Presented in conjunction with the Divinity School of the University of Chicago and the Lutheran School of Theology at Chicago.
Contact: Richard Carl Kalb, AIA, (312) 559-0040

November 19 — **IFRAA/"Build Boston '87"—Boston Society of Architects Trade Show**

"The Design of Liturgical Space"—Part I: The Historic Perspective; Part II: Conflicts and Strategies in the 1980s.
Contact: Charles N. Clutz, R.A., Chairman, (617) 364-0912

December 4 — **Louisville (KY) Metro Meeting**

"Advent Symbolism Seminar"
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